



# Bonhams

Fine Japanese and Korean Art,  
including the Alan and Simone Hartman  
Collection of Japanese Art

New York | March 20, 2025



# Japan



# Fine Japanese and Korean Works of Art

New York | Thursday, March 20, 2025 at 9am

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## BONHAMS

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30801  
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## ILLUSTRATIONS

Front Cover: lot 643  
Back Cover: lot 796  
Inside Front Cover: lot 616  
Inside Back Cover: lot 728

## PREVIEW

Wednesday March 12, 10am - 5pm  
Thursday March 13, 10am - 5pm  
Friday March 14, 10am - 5pm  
Saturday March 15, 10am - 5pm  
Sunday March 16, 10am - 5pm  
Monday March 17, 10am - 5pm  
Tuesday March 18, 10am - 5pm  
Wednesday March 19, 10am - 3pm

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# Japanese and Korean Works of Art Team

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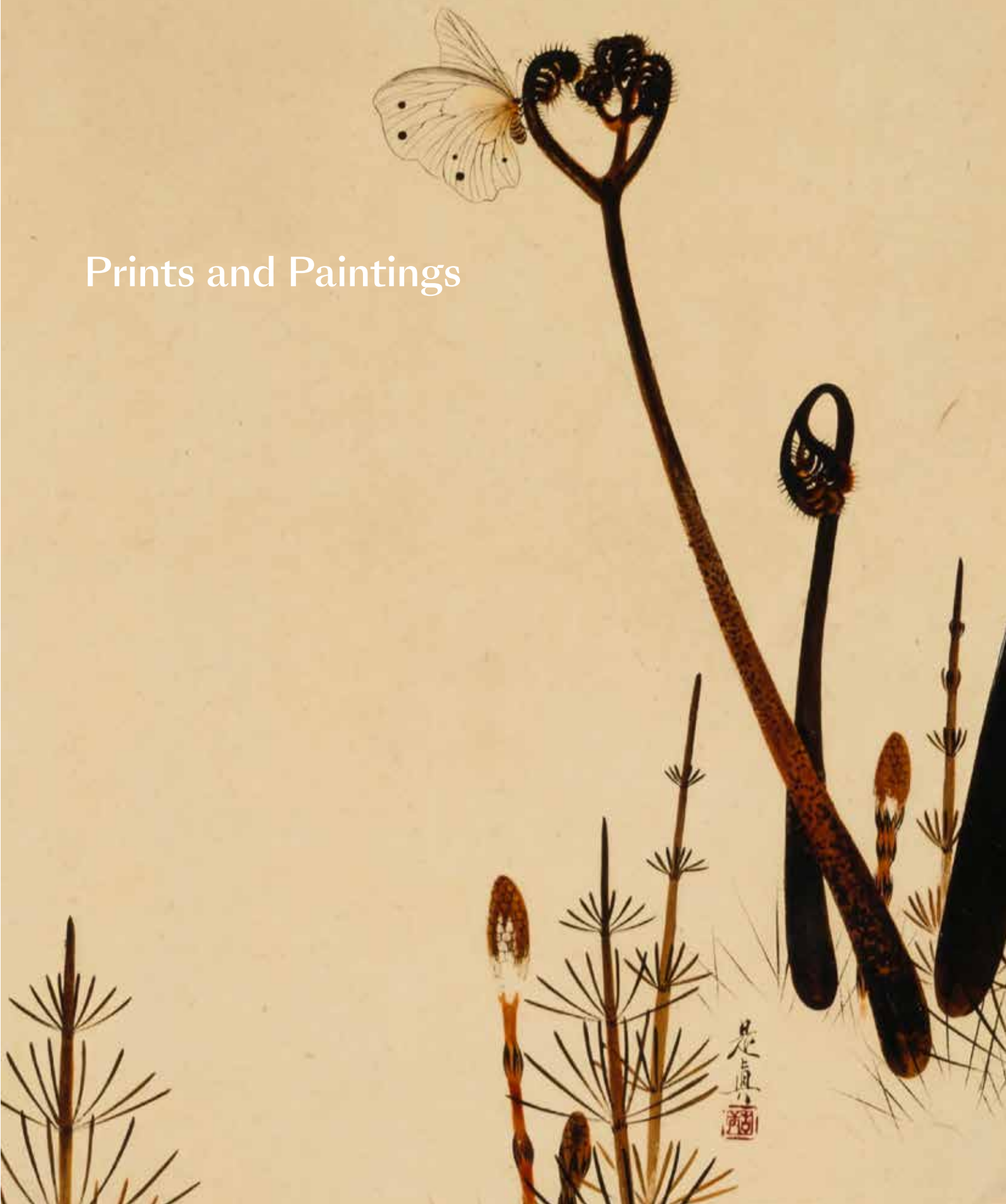
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Suzannah Yip  
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# Prints and Paintings





501



502



503

1 - 500

**NO LOTS**

501

**ISODA KORYŪSAI (1735-1790)**

Two Woodblock Prints

Edo period (1615-1868), 18th century

Two *hashira-e*, the first of two beauties, one adjusting the other's obi; the second of *Oharame* (Maiden of Ohara) balancing a bundle of brushwood on her head and leading an ox, each signed *Koryūsai ga* 27 1/4 x 4 3/4in (69.2 x 12.1cm), the largest (2).

**\$1,000 - 1,500**

502

**KATSUSHIKA HOKUSAI (1760-1849)**

Edo period (1615-1868), circa 1831-1832

A *chūban tate-e* print titled *Warai Hannya* (Laughing Demoness), from the series *Hyaku monogatari* (100 Ghost Stories), signed *Saki Hokusai hitsu*, published by Tsuruya Kiemon 10 3/8 x 7 1/2in (26.4 x 19.1cm)

**\$4,000 - 6,000**

503

**KATSUSHIKA HOKUSAI (1760-1849)**

Edo period (1615-1868), circa 1831-1832

A *chūban tate-e* print titled *Shūnen* (Memorial Anniversary), from the series *Hyaku monogatari* (100 Ghost Stories), signed *Saki no Hokusai hitsu*, published by Tsuruya Kiemon 10 1/2 x 7 1/2in (26.7 x 19.1cm)

**\$2,500 - 3,000**





504

504

**KATSUSHIKA HOKUSAI (1760-1849)**

Edo period (1615-1868), circa 1833

An *ōban yoko-e* print titled *Yodogawa* (Moonlight on the Yodo River), from the series *Setsugekka* (Snow, Moon, and Flowers), with a poem, signed *Saki no Hokusai litsu hitsu*  
9 3/8 x 14 1/4in (23.8 x 36.2cm)

**\$1,500 - 2,500**



505

505

**TOTOYA HOKKEI (1780-1850)**

Edo period (1615-1868), 1822-1823

A *surimono shikishiban* print with embossing, with an abalone shell, lacquer stand, an oversized sake cup in a storage box, and plum blossoms, from the series *Hanazono bantsuzuki* (Series for the Hanazono Group), signed *Hokkei*  
8 3/8 x 7 1/4in (21.3 x 18.4cm)

**\$1,000 - 2,000**



506

506

**ATTRIBUTED TO KUBO SHUNMAN (1757-1820)**

Edo period (1615-1868), circa 1790

A *surimono shikishiban* depicting court ladies making paper dolls  
8 x 7 1/4in (20.3 x 18.4cm)

**\$1,000 - 2,000**

**Provenance**

Huguette Berès Collection, by repute

507

**KUBO SHUNMAN (1757-1820)**

Edo period (1615-1868), 1820

A *surimono shikishiban* print with embossing of a votive painting of Tamura attacking the demons, from the series *Hisakataya shichiban* (Seven Pictures for the Hisakataya Club), sealed *Shunman*  
8 x 7 1/8in (20.3 x 18.1cm)

**\$1,000 - 2,000**



507



508



509



510

508

**UTAGAWA KUNISADA (1786-1865)**

Edo period (1615-1868), circa 1831

A *surimono shikishiban* print of the actors Ichikawa Danjūrō VII as Ishikawa Goemon, and Iwai Shijaku as the Courtesan Segawa, signed *Tōjuen Kunisada ga*

8 1/4 x 7 3/16in (21 x 18.3cm)

**\$1,000 - 2,000**

509

**KATSUKAWA SHUNTEI (1770-1820)**

Edo period (1615-1868), 19th century

A *surimono shikishiban* print with embossing, depicting Chōhi (General Zhang Fei) on horseback, signed *Shōkyūko Shuntei ga*

8 1/4 x 7 3/8in (21 x 18.7cm)

**\$1,000 - 2,000**

510

**KITAGAWA UTAMARO (1754-1806)**

Edo period (1615-1868), circa 1800

An *oban tate-e* print of three beauties enjoying fireworks on Ryōgoku Bridge, a single sheet from an untitled triptych, signed *Utamarō hitsu*, published by Tsutaya Jūzaburō

14 5/8 x 9 3/4in (37 x 25cm)

**\$4,000 - 5,000**

511

**NO LOT**



512

**UTAGAWA TOYOKUNI (1769-1825)**

Edo period (1615-1868), circa 1805

An *ōban tate-e* print of the actor Matsumoto Yonezo as the courtesan Miyagino, signed *Ichiyōsai Toyokuni ga*, published by Kawashige  
14 5/16 x 9 5/8in (36.3 x 24.4cm)

\$1,000 - 1,200

513

**UTAGAWA KUNIYOSHI (1797-1861)**

Four Woodblock Prints

Edo period (1615-1868), 19th century

Comprising four *ōban tate-e* prints, including *Mimama ni naritai/ Echigo nuno* (Wanting to Be Independent/ Cloth from Echigo Province), from the series *Sankai medetai zue* (Auspicious Desires on Land and Sea), published by Yamaguchi Tōbei; *Hotaru* (Fireflies), and *Miyuki* (Royal Outing), both from the series *Wakan nazorae Genji* (Japanese and Chinese Comparisons for the Chapters of Genji), published by Iseyoshi; and *Tōdaiji banshō: Akushichibyōe Kagekiyo* (Evening Bell at Tōdaiji), from the series *Yōbu hakkei* (Eight Views of Military Brilliance), published by Enshūya Hikobei, each signed *Ichiyōsai Kuniyoshi ga*  
14 5/8 x 9 7/8in (34.1 x 25.1cm) each approximately (4).

\$1,500 - 2,500



512



513





514



515



514

**UTAGAWA KUNISADA (TOYOKUNI III, 1786-1865)**

Edo period (1615-1868), circa 1818

An *ōban tate-e* print depicting Ichikawa Danjūrō as Usui Aratarō Sadamitsu from the play *Shibaraku*, signed *Gototei Kunisada ga*, published by Matsumura Tatsuemon  
15 x 10 3/8in (38.1 x 26.4cm)

**\$1,500 - 2,000**

515

**UTAGAWA KUNISADA (TOYOKUNI III, 1786-1865), UTAGAWA HIROSHIGE (1797-1858), UTAGAWA KUNIYOSHI (1797-1861), TOYOHARU KUNICHKA (1835-1900) AND UTAGAWA KUNISADA II (1848-1920)**

17 Woodblock Prints

Edo period (1615-1868) or Meiji era (1868-1912), 19th century

Comprising three *ōban tate-e* print triptychs, the first of the actors Onoe Kikugorō III as Hanagawa Takekage, Nakamura Utaemon IV as Sogorō, and Onoe Eizaburō III as Kuretake; the second titled *Kore yuen jūniji no uchi, hitsuji no koku* (Relationships of the 12 Hours, Hour of the Sheep); the third titled *Minazuki* (Sixth Month) from a series of the 12 months; and two sheets from an *ōban tate-e* triptych of the actors Onoe Baikō III as Shizuka and Nakamura Utaemon IV as Genkurō, each signed *Toyokuni ga* or *Gototei Toyokuni ga*; an *ōban tate-e* print titled *Atsuta eki Nezame no sato enkei* (Distant View of Atsuta Station and Nezame Village; Miya), with the actor Ichikawa Danjūrō VIII as Taira no Kagekiyo, from the series *Sōhitsu gojūsan tsugi* (The 53 Stations [of the Tōkaidō Road by Two Brushes]), signed *Hiroshige hitsu* and *Toyokuni ga*; an *ōban tate-e* print of the actor Onoe Kikugorō and his son Kikunosuke, signed *Ichiyūsa Kuniyoshi*; three *ōban tate-e* prints from the series *Imayō haiyū shashin kan* (Photographic Mirror of Modern Actors), including Ichikawa Sadanji I, Iwai Hanshirō VIII, and Onoe Kikugorō V, each signed *Ōju Toyoharu Kunichika hitsu*; and an *ōban tate-e* print memorial portrait of the actor Suketakaya Takasuke with Sawamura Genpei III, signed *Baidō Kunimasa hitsu*  
14 x 9 5/8in (35.6 x 24.4cm) each sheet approximately (17).

**\$1,000 - 1,500**

516

**UTAGAWA KUNISADA (TOYOKUNI III, 1786-1864), AND OTHERS**

Edo period (1615-1868), 19th century

63 *ōban tate-e* prints, plus a title page from the series *Seichū gishi den* (Stories of the True Loyalty of the Faithful Samurai), comprising portraits of actors in the roles of the 47 *rōnin*, signed *Nanajūkyūsai Toyokuni hitsu* (Brushed by Toyokuni at 79), published by Ōyama Toyojirō; laid down and bound in an album  
14 3/8 x 9 7/8in (36.5 x 25.1cm) each sheet, approximately (62).

**\$3,000 - 5,000**



516





517

517

**UTAGAWA KUNISADA (TOYOKUNI III, 1786-1865)**

Edo period (1615-1868), 19th century  
Comprising three *ōban tate-e* triptychs, the first titled *Natsu no bu* (Summer Section), from the series *Tōsei shiki no nagame* (Modern Views of the Four Seasons); the second titled *Sankai ni Tenmaku o miru zu*; the third of the actors Hōzumi Tanzaemon, Bandō Hikosaburō, and Washino Chōkichi in the play *Kaidan Kohan Koheiji* (The Bloody Ghost of Koheiji); and two sheets from an *ōban tate-e* triptych titled *Shokunin* (Artisans), from the series *Imayō mitate shinū kōshō* (A Modern-Day Match-Up with the Four Estates), signed *Toyokuni ga*, published by Uoya Eikichi 14 3/4 x 10in (37.4 x 25.4cm), each approximately (11).

\$1,000 - 1,500

518

**UTAGAWA KUNISADA (1786-1865)**

Edo period (1615-1868), 1838  
An *ōban tate-e* print of the actor Onoe Baiko III as a female ghost, from the series *Kokon misō kufu no yūrei* (Famous Ghosts of the Past and Present), signed *Gototei Kunisada ga*, published by Maruya Seijirō 13 7/8 x 9 1/2in (35.2 x 24.1cm)

\$1,000 - 1,200

519

**UTAGAWA KUNISADA (1786-1865)**

Edo period (1615-1868), circa 1830  
An *ōban tate-e* print titled *Sakura ni uma* (Cherry Blossoms and Horse), signed *Kunisada ga* and sealed; together with a modern facsimile of a horse under a willow tree 14 5/8 x 9 5/8in (37.1 x 24.4cm) (2).

\$2,000 - 2,500



518



519



520



521



522

520

# **UTAGAWA KUNISADA (TOYOKUNI III, 1786-1865),**

Three Woodblock Prints, and a Woodblock Print Triptych  
Edo period (1615-1868), 19th century  
Comprising an *ōban tate-e* print of the actor Matsumoto Kōshirō V as Nikki Danjō, signed *Nanajūhassai Toyokuni ga* (By Toyokuni at the age of 78); an *ōban tate-e* print titled *Usagi no koku* (Hour of the Hare), from the series *Shun'yū jūni toki* (The 12 Hours of Springtime Amusement), signed *Toyokuni ga*, published by Yamaguchi Tōbei; an *ōban tate-e* print triptych titled *Oshibai han'ei no zu*, signed *Toyokuni ga* on the right and center sheets, and *Ichiyōsai hinashi Toyokuni ga* on the left sheet, published by Nōshūya Yasubei; and a *chūban surimono-e* print of a rabbit writing New Year's calligraphy, signed *Toyokuni ga* 14 1/8 x 10 1/4in (35.8 x 26cm), the largest (6).

\$1,000 - 1,500

521

# **UTAGAWA KUNISADA (TOYOKUNI III, 1786-1865) AND UTAGAWA KUNISADA II (1823-1880)**

Six Woodblock Print Triptychs  
Edo period (1615-1868), 19th century  
Comprising six *ōban tate-e* print triptychs (some joined), the first of the actors Onoe Kikigorō as Akishino, Ichikawa Kodanji as Bungonosuke, and Ichikawa Ichizō as Toriyama Akisaku;  
the second of the actors Bandō Shūka I as Omatsu, Ichikawa Danjūrō VIII as Natsuma Shirosaburō, and Ichikawa Kuzō II in an unidentified role;  
the third of the actors Ichikawa Danjūrō VIII as Natsume Shirasaburō, Bandō Shūka I as Mijin Otsuma, actually Jiraiya, the Bandit of Kinugasa Pass (Kinugasa tōge tōzoku), an unidentified actor as Teshita Gansuke, Kataoka Toragorō I as Senri Toranoo, and Nakamura Kan'nosuke I as Kyūsuke, actually Teshita Kanta;  
the fourth of the actors Ichikawa Shinsa I as Musume Orin, Nakamura Fukusuke I as Kiyari no Kenzō, Bandō Tamasaburō II as Mondo Musume Osode, and Ichikawa Ichizō III as Kamiyuhji Jinzō;  
the fifth of the actors Ichikawa Danjūrō VIII as Natsuma Shirōsaburō, Nakamura Kantarō I in an unidentified role, Bandō Shūka I as Omatsu, Nakayama Bungorō II as Yanushi Shikurō, Arashi Kichisaburō III as Kabu Ishei, and Fujikawa Kajū III as Inazuke Midori, each triptych signed *Toyohiro ga* or *Nanajūhassai Toyokuni ga* and published by various publishers;  
and Nakamura Shikan IV in an unidentified role, Sawamura Tosshō as Sakingō Yorikane, and Sawamura Tanosuke as Keisei Takaō, signed *Namisada ga*, published by Iseya Kanekichi  
14 x 9 5/8in (35.6 x 24.4cm) each sheet approximately (18).

\$1,000 - 1,500

522

# **UTAGAWA KUNISADA (TOYOKUNI III, 1786-1865) UTAGAWA AND HIROSHIGE II (SHIGENOBU, 1826-1869)**

Two Woodblock Prints  
Edo period (1615-1868), 1858 and 1859  
Two *ōban tate-e* prints, the first, a memorial portrait of Utagawa Hiroshige, signed *Toyokuni ga*, published by Uoya Eikichi; the second, the title page from the series *Meisho sanjūrokkei* (*Fuji sanjūrokkei*) (36 Views of Mount Fuji), signed *Ryūsai Hiroshige*, published by Tsutaya Kichizō  
14 1/4 x 9 5/8in (36.2 x 24.4cm) each approximately (2).

\$900 - 1,000



523

**UTAGAWA KUNIYASU (1794-1832) AND IKEDA EISEN (1790-1848)**

Two Woodblock Prints

Edo period (1615-1868), 18th/19th century

The first, an *ōban tate-e* print titled *Shinkigunshi Shubu no mitate* (Parody of Zhu Wu, the Divine Strategist), depicting the courtesan Hanaōgi of the Ōgiya, from the series *Tsūzoku Suikoden gōketsu hyakuhachinin no hitori* (108 Heroes of the Popular Shuihuzhuan), signed *Ippōsai Kuniyasu ga*, published by Kagaya Kichiemon; the second an *ōban yoko-e* print titled *Uki-e Kabuki ōshibai no zu* (Perspective Picture of the Play Shibaraku at a Major Theater), signed *Eisen ga*, published by Kawaguchi Uhei 14 7/8 x 9 5/8in (37.6 x 25.3cm), the largest (2).



523



\$1,200 - 1,800

524

**UTAGAWA KUNIYOSHI (1797-18610)**

Edo period (1615-1868), 1853

An *ōban tate-e* print triptych titled *Tamatori-hime Ryūgū no zu* (Tamatori-hime at the Dragon Palace), signed *Kuniyoshi ga*, published by Yamaguchi Tōbei 14 3/8 x 9 7/8in (36.5 x 25.1cm) each sheet approximately



524

\$3,000 - 5,000

525

**UTAGAWA KUNIYOSHI (1797-1861), UTAGAWA KUNISADA (TOYOKINI III, 1786-1865), KEISAI EISEN (1790-1848), AND UTAGAWA SADAFUSA (CIRCA 1818-1850)**

15 Woodblock Prints

Edo period (1615-1868), 19th century

Comprising two *ōban tate-e* pentaptychs, the first titled *Shun'ei, atai senkin* (Songs for Spring Worth 1,000 Gold Coins), signed *Ichiyūsai Kuniyoshi ga*, published by Izumiya Ichibei; the second of the actors Iwai Shijaku I as Oiso no Tora, Sawamura Tosshō I as Kudō Suketsune, Ichikawa Ebizō V as Gorō Tokimune, Iwai Tojaku I as Kewaizaka no Shōshō, and Ichikawa Danjurō VIII as Jurō Sukenari, each sheet signed *Gototei Kunisada ga*, published by Yamamotoya Heikichi; an *ōban tate-e* print triptych titled *Sanjō Kokaji no manebigoto zu* (Remake of the Noh Play about Swordmaker Sanjō Kokaji), signed *Gototei Kunisada ga*; and two *ōban tate-e* prints, the first titled *Aki no nanoka* (Seven Autumn Flowers), from the series *Imayō bijin awase* (Comparison of Modern Beauties), signed *Keisai Eisen ga*, published by Wakasa Yoichi, the second titled *Ochanomizu*, from the series *Tōto meikei* (Famous Views of the Eastern Capital), signed *Gohyōtei Sadafusa ga* 14 5/8 x 9 7/8in (37.1 x 25.1cm), each approximately (15).



525

\$1,000 - 1,500

526

**SHUNKŌSAI HOKUSHŪ (ACTIVE 1810-1832)**

Edo period (1615-1868), 1826

An *ōban okubi-e* print of the actor Nakamura Utaemon III (Shikan) as Ishikawa Goemon at the Battle of Okehazama, signed *Shunkōsai Hokushū ga* 15 1/8 x 10 3/8in (38.4 x 26.4cm)



526

\$2,000 - 3,000



527



528



527

**KATSUKAWA SHUNSHŌ (1726-1792) AND KATSUKAWA SHUNKŌ (1743-1812)**

Four Woodblock Prints

Edo period (1615-1868), 18th century  
Comprising three *hosoban* prints and a *chūban* the first of the actor Nakajima Mihoemon II in the role of Kanpera Monbei; the second of the actor Ichikawa Danjūrō in the role of an itinerant monk, both signed *Shunshō ga*; the third of the actor Segawa Kikunojō III in an *onnagata* role, signed *Shunkō ga*; the fourth, the syllable *Ho*, from the series *Fūryū nishiki-e Ise monogatari* (Tales of Ise in Fashionable Brocade Prints), *unsigned*

12 3/4 x 6in (32.4 x 15.2cm), the largest (4).

**\$1,000 - 1,500**

528

**KATSUKAWA SHUNKŌ (1743-1812), KATSUKAWA SHUN'EI (1762-1819), AND KATSUKAWA SHUNJŌ (DIED 1787)**

Three Woodblock Prints

Edo period (1615-1868), 18th century  
Comprising three *hosoban* prints, the first depicting the actor Ichikawa Danjūrō V, signed *Shunkō ga*; the second depicting an actor, possibly Ichikawa Monnosuke II, signed *Shun'ei ga*; the third depicting the actor Iwai Hanshirō in an *onnagata* role, signed *Shunjō ga*

13 x 5 11/16in (33 x 14.4cm), the largest (3).

**\$1,000 - 1,500**



529

529

**KATSUKAWA SHUNCHŌ (ACTIVE 1781-1800)**

Six Erotic Woodblock Prints

Edo period (1615-1868), circa 1788  
Comprising six *ōban yoko-e* prints from the series *Kōshoku zue jūniko* (Erotic Prints for the 12 Months), *unsigned*  
9 3/4 x 14 7/8in (24.7 x 37.8cm) each approximately (6).

**\$1,200 - 1,800**



530

**YANAGAWA SHIGENOBU (1787-1832)**

*Ama no ukihashi* (The Floating Bridge of Heaven)

Edo period (1615-1868), circa 1830

Comprising a set of three *shunpon* (erotic woodblock printed books) containing text and images, in light blue covers with title slips (one missing)

10 x 7 1/8in (25.4 x 18.1cm) each (3).

\$1,500 - 2,500



530

531

**NISHIKAWA SUKENOBU (1671-1751)**

Edo period (1615-1868), 1739

A woodblock-printed album titled *Ehon Asakayama* (Picture Book of Mount Asaka) comprising 30 portraits of beauties and one page of preface text, signed *Karaku Bunkadō Nishikawa Sukenobu* and sealed, published by Kikuya Kihei, original blue wrapper, title slip pasted to obverse

10 1/4 x 7in (26 x 17.8cm)

\$1,500 - 2,000



531

532

**KAMEDA BŌSAI (1754-1826)**

An *Ehon* (Printed Illustrated Book)

Edo period (1615-1868), 1816

One volume of 38 pages of landscapes and text, in a blue cover with a paper label with the title *Kyochūzan* (Mountains of the Heart), the inside cover with the title, artist's name, and publisher *Suzanbō*

10 1/2 x 6 3/4in (26.6 x 17.1cm)

\$1,000 - 1,500



532



533



535



534

533

**AFTER KITAGAWA UTAMARO (1754-1806)**

Four *Shita-e* (Preparatory Drawings) and Two *Shunga Shita-e* (Erotic Preparatory Drawings)

Meiji (1868-1912) and Showa (1926-1989) era, 19th/20th century

Comprising four *dai-ōban* studies, three of beauties, and one of Yamauba and Kintoki, each inscribed *Utamaro hitsu*; and two studies of erotic scenes, cut from another source and laid down on *chūban*-sized paper

15 1/8 x 10 3/4in (38.4 x 27.3cm), the largest (6).

**\$1,000 - 1,500**

534

**ATTRIBUTED TO YŌSHŪ CHIKANOBU (1838-1912)**

Three *Shita-e* (Preliminary Drawings)

Meiji era (1868-1912), late 19th century

Each of *ōban* size brushed in ink on paper, with beauties in various activities, with notations

15 1/4 x 11in (38.7 x 28cm) each approximately (3).

**\$1,000 - 1,500**

535

**TSUKIOKA KŌGYO (1869-1927)**

56 *Shita-e* (Preparatory Drawings)

Meiji (1868-1912) or Taisho (1912-1926) era, 19th/20th century

56 sheets of drawings for the series *Nōgaku zue* (Pictures of Noh Plays) depicting Noh actors in various roles, *unsigned*

10 5/8 x 15 3/8in (26.9 x 39cm), the largest (56).

**\$1,000 - 1,500**



536

**UTAGAWA HIROSHIGE (1797-1858)**

Edo period (1615-1868), 1833-1834

An *ōban yoko-e* print titled *Kanbara, yoru no yuki* (Kanbara, Night Snow), from the series *Tōkaidō gojūsan tsugi* (53 Stations of the Tōkaidō Road), signed *Hiroshige ga*, published by Takenouchi Magohachi  
9 3/8 x 14 3/8in (23.8 x 36.5cm)

\$4,000 - 6,000



536

537

**UTAGAWA HIROSHIGE (1797-1861)**

Edo period (1615-1868), 1833-1834

A *ōban yoko-e* print titled *Hamamatsu, fuyugare no zu* (Hamamatsu: Winter Scenes), from the series *Tōkaidō gojūsan tsugi* (53 Stations of the Tōkaidō), signed *Hiroshige ga*, published by Takenouchi Magohachi  
10 x 15 1/8in (25.4 x 38.4cm)

\$1,000 - 1,500



537

538

**UTAGAWA HIROSHIGE (1797-1861)**

Two Woodblock Prints

Edo period (1615-1868), circa 1847-1852

The first, an *ōban yoko-e* print titled *Hara*, No.14 from the series *Tōkaidō gojūsan tsugi* (53 Stations of the Tōkaidō), also known as the *Reisho Tōkaidō*, published by Maruya Seijirō; the second, an *ōban tae-e* print titled *Fujikawa, bōhana no zu* (Fujikawa: Scene at Post Outskirts), from the series *Tōkaidō gojūsan tsugi* (53 Stations of the Tōkaidō), published by Takenouchi Magohachi, each signed *Hiroshige ga*  
9 x 13 7/8in (22.9 x 35.2cm); 9 7/8 x 15in (25.1 x 38.1cm) (2).

\$1,000 - 1,500



538



539



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539

**UTAGAWA HIROSHIGE (1797-1858)**

Edo period (1615-1868), 1855

An *ōban tate-e* print titled *Kusatsu, Kusatsu kara Yabase michi no yumi to tsuru* (No. 53, Kusatsu: From Kusatsu to Yabase, a Bow and Bowstring), from the series *Gojūsan tsugi meisho zue* Famous Sights of the 53 Stations), also known as the Vertical Tōkaidō, signed *Hiroshige hitsu*, published by Tsutaya Kichizō  
14 7/16 x 9 11/16in (36.7 x 24.6cm)

**\$1,000 - 1,500**

540

**UTAGAWA HIROSHIGE (1797-1861)**

Five Woodblock Prints

Edo period (1615-1868), 1855

Five *ōban tate-e* prints from the series *Gojūsan tsugi meisho zue* (Famous Sights of the 53 Stations), also known as the Vertical Tōkaidō, including *Shinagawa, Gotenyama yori ekijū o miru* (No. 2, Shinagawa: View of the Station from Gotenyama); *Tsuchiyama, Suzuka no fumoto, Suzukagawa* (No. 50, Tsuchiyama: The Suzuka Foothills and Suzuka River); *Seki, Sangūdō oiwake* (No. 48, Seki: Junction of the Side Road to the Shrine); *Miya: Atsuta no eki Shichiri no watashiguchi* (No. 42, Miya: Atsuta Terminal of the Shichiri Ferry); and *Ishibe, ryosha tomarikyaku* (No. 52, Ishibe: Guests at the Inn), each signed *Hiroshige hitsu*, published by Tsutaya Kichizō  
14 3/8 x 9 3/4in (36.5 x 24.7cm) each approximately (5).

**\$2,000 - 3,000**

541

**UTAGAWA HIROSHIGE (1797-1858)**

Edo period (1615-1868), 1856

An *ōban tate-e* print titled *Asakusa Kinryūzan* (Kinryūzan Temple, Asakusa), from the series *Meisho Edo hyakkei* (100 Famous Views of Edo), signed *Hiroshige hitsu*, published by Uoya Eikichi  
14 x 9 1/2in (35.6 x 24.1cm)

**\$1,000 - 1,500**





542

542

**UTAGAWA HIROSHIGE (1797-1861)**

Two Woodblock Prints

Edo period (1615-1868), 1857 and 1855  
Two *ōban tate-e* prints, the first titled *Yoshiwara Nihonzutsumi* (Nihon Embankment, Yoshiwara), from the series *Meisho Edo hyakkei* (100 Famous Views of Edo), signed *Hiroshige ga*, published by Uoya Eikichi; the second titled *Awaji, Goshiki hama* (Awaji Province: Goshiki Beach), from the series *Rokujūyoshū meisho zue* (Famous Places in the 60-odd Provinces), signed *Hiroshige hitsu*, published by Koshimuraya Heisuke  
14 5/16 x 9 7/8 in (36.4 x 25.1cm); 13 7/8 x 9 3/8 in (35.2 x 23.8cm) (2).

**\$1,500 - 2,500**

543

**UTAGAWA HIROSHIGE (1797-1861) AND HIROSHIGE II (1826-1869)**

Two Woodblock Prints

Edo period (1615-1868), and 1859  
Two *ōban tate-e* prints, the first titled *Minami-Shinagawa Samezu kaigan* (Minami-Shinagawa and Samezu Coast), from the series *Meisho Edo hyakkei* (100 Famous Views of Edo), signed *Hiroshige ga*; the second titled *Akasaka Kiribatake uchū yūkei* (Evening Rain at Akasaka Kiribatake) from the series *Meisho Edo hyakkei* (100 Famous Views of Edo), signed *Nisei Hiroshige ga*, both published by Uoya Eikichi  
14 1/8 x 9 1/2 in (35.9 x 24.1cm); 14 1/4 x 9 5/8 in (36.2 x 24.4cm) (2).

**\$1,500 - 2,500**

544

**UTAGAWA HIROSHIGE II (SHIGENOBU, 1826-1869)**

Edo period (1615-1868), 1859

An *ōban tate-e* print titled *Ise Miyakawa no watashiba* (The Ford of the Miya River in Ise Province), from the series *Shokoku meisho hyakkei* (100 Famous Views in the Various Provinces), signed *Hiroshige ga*, published by Uoya Eikichi  
14 1/8 x 9 5/8 in (35.8 x 24.4cm)

**\$800 - 1,200**



543

545

**UTAGAWA HIROSHIGE II (SHIGENOBU, 1826-1869)**

Two Woodblock Prints

Edo period (1615-1868), 1816-1864

Two *ōban tate-e* prints from the series *Edo meishō zue* (Views of Famous Places in Edo), the first titled *Shōheibashi* (Shōhei Bridge); the second titled *Eitaibashi* (Eitai Bridge), each signed *Hiroshige ga*, published by Fujiokaya Keijirō  
14 1/4 x 9 5/8 in (36.2 x 24.4cm), the largest (2).

**\$1,200 - 1,800**



544



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546

**SHIBATA ZESHIN (1807-1891)**

Four Woodblock Prints

Edo period (1615-1868) or Meiji era (1868-1912), 19th century  
Comprising two *shikishi*-sized prints, the first with a red snapper, embellished with mica, signed *Zeshin* and signed *Shin*; the second with a Kokushiki-jo Okina mask, signed and sealed *Zeshin*; a *surimono aiban yoko-e* with a blue goblet among maple leaves and poems; and an *ōban yoko-e* print with imitation lacquer embellishments with snappers and shells, each signed *Zeshin* and sealed *Shin* 10 3/8 x 15 5/8in (26.4 x 39cm), the largest (4).

**\$1,000 - 1,500**

547

**SHIBATA ZESHIN (1807-1891)**

Three Woodblock Prints

Edo period (1615-1868) or Meiji era (1868-1912), 19th century  
Comprising two *shikishi*-sized prints of crows in flight at sunset; a horizontal *surimono chūban* with black crows in flight and poems, each signed *Hachijūichi-ō Zeshin* (Venerable old Zeshin, aged 81) and sealed *Zeshin* 8 3/8 x 22 3/4in (21.3 x 57.8cm); 9 1/2 x 9 7/8in (24.1 x 25cm) (3).

**\$1,000 - 1,500**

548

**TSUKIOKA YOSHITOSHI (1839-1892)**

Three Woodblock Prints

Meiji era (1868-1912), 1885 and 1890

Comprising three *ōban tate-e* prints from the series *Tsuki hyakushi* (100 Aspects of the Moon), including *Ugo no sangetsu, Tokimune* (After the Mountain Rain, Tokimune), no. 9; *Inabayama no tsuki* (Moon over Mount Inaba), no. 7; and *Taira no Tadanori*, no. 86, each signed *Yoshitoshi* and with various seals, published by Akiyama Bu'emon 14 5/8 x 9 3/4in (37.1 x 24.7cm) each approximately (3).

**\$1,000 - 1,500**



# Property from the Collection of John Stevenson



John A. Stevenson has long been a well-established name within the study of Japanese art history, especially for his research and publications related to woodblock prints, particularly the artist Tsukioka Yoshitoshi. Born in the United Kingdom in 1944, John began his world-spanning career soon after graduation from Oxford University. He went first to Nigeria, then Hong Kong, afterwards residing in a variety of East Asian locales including Taiwan, Thailand, South Korea, Vietnam, and China. It was in the 1980s that he began publishing on the art of Yoshitoshi, including *Yoshitoshi's Thirty-six Ghosts* (1983), *Yoshitoshi's Women* (1986), and continuing into the 1990s with *Yoshitoshi's One Hundred Aspects of the Moon* (1st edition 1992). Beyond Yoshitoshi's prints, he also published writings on contemporary Japanese paintings and prints, Vietnamese ceramics, and both Western and East Asian history.

John's expertise as an editor gave him opportunities to support other scholars and great institutions of art. There is not enough space on this page to highlight each of the publications he edited, but among them are catalogues for exhibitions from the Harvard Art Museums, the Denver Art Museum, the Berkeley Art Museum, and the Birmingham Art Museum. He also played a role in the design and book production for projects involving the Yale University Press, the Van Gogh Museum, Amsterdam, the Sackler Foundation, Washington D.C, and the United Nations Development Program, Mongolia. He curated exhibitions at the

Asian Art Museum, San Francisco and the Birmingham Art Museum, and was acting associate curator of Chinese art at the Seattle Art Museum. He also held teaching and research positions at the University of Kansas, the University of Hawai'i at Mānoa, and the University of Washington, Seattle. John was splendid company for many friends, students, and loving family members—including his sister, 'Maddy' Morris Jones, and his niece, Kate Morris Jones; his daughter, Alix Brodeur; and his wife and partner of 20 years, Cynthea J. Bogel.

A lesser-known part of John's life was his focus on collecting. He collected fine works of art from nearly all the places he resided during his life, and Japanese woodblock prints were not an exception. As noted above, John began publishing scholarship on Japanese prints in the early 1980s, and had started collecting years before that. Bonhams is delighted and honored to be able to offer at auction for the second time a selection of prints from his collection, many of which he acquired during the trips he would make to Japan with the specific goal of sourcing artworks. Moreover, many of the prints offered in this auction appear to be same impressions as those reproduced in the "Holding Back the Night" chapter of *Yoshitoshi's One Hundred Aspects of the Moon*. We hope that this sale of John Stevenson's collection of woodblock prints will shine a greater life on the depth and breadth of his legacy as a family man, scholar, and collector.



John in Tieton, WA. Photo: John Kane



John and Cynthea, Karatsu, Japan, 2017. Photo: Lindsey DeWitt Prat



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**UTAGAWA TOYOKUNI II (TOYOSHIGE, 1777-1835)**

Edo period (1615-1868), circa 1828  
An *ōban tate-e* print triptych entitled *Tamaya no uchi* depicting the courtesans Kiyokawa, Hanamachi, signed *Toyokuni ga*, published by Yamaguchi Tōbei (Kinkōdō) (3)  
15 1/4 x 10 1/4in (39.4 x 26cm) each approximately

\$1,000 - 1,500

550

**KATSUSHIKA HOKUSAI (1760-1849)**

Edo period (1615-1868), circa 1830-1831  
An *ōban yoko-e* woodblock print titled *Edo Suruga-chō Mitsui-mise ryakuzu* (The Mitsui Shop at Suruga-chō in Edo) from the series *Fugaku sanjūrokkei* (36 Views of Mount Fuji), signed *Saki no Hokusai litsu hitsu*, published by Nishimuraya Yohachi (Eijudō)  
9 7/8 x 14 5/8in (25.1 x 37.1cm)

\$2,500 - 3,500

551

**TSUKIOKA YOSHITOSHI (1839-1892)**

13 *Chūban Tate-e* Woodblock Prints From the Series *Biyū Suikoden* (Handsomeness and Brave Heroes of the Water Margin)  
Edo period (1615-1868), circa 1866/7  
The first depicting Aoyanagi Harunosuke; the second depicting Jiraiya; the third depicting Hatchōtsubute Kiheiji Tsuma Yatsushiro (Hatchōtsubute Kiheiji's wife Yatsushiro); the first three signed *Gyokuō Yoshitoshi hitsu*; the fourth depicting Kisō Komawakamaru Yoshinaka, signed *Ikkaei Yoshitoshi hitsu*; the fifth depicting Satomi Jirōtarō Yoshinari; the sixth depicting Akamatsu Jūtamaru Takanori and the ghost of Yaehata-hime; the seventh depicting Fujinami Yukarinosuke; the eighth depicting the woman Kansuke; the fifth through eighth signed *Kaisai Yoshitoshi hitsu*; the ninth depicting Kinezumi Kobōshi Kaiden; the tenth depicting Ōtomo Wakana-hime; the eleventh depicting Inue Shinbei Masashi; the twelfth depicting Tera koshō Shiragikumarū (The Temple Acolyte Shiragikumarū); the thirteenth depicting Takiyasha-hime; the ninth through thirteenth signed *Ikkaikai Yoshitoshi hitsu*; all published by Ōmiya Kyūjirō (Kiyūdō)  
9 7/8 x 7 1/8in (25.1 x 18.2cm), the largest (13).

\$1,200 - 1,800

The title of this series has also been translated as "Sagas of Beauty and Bravery."





551



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552

**TSUKIOKA YOSHITOSHI (1839-1892)**

Two *Ōban Tate-e* Horizontal Woodblock Print Diptychs

Meiji era (1868-1912), dated 1885/6

The first, titled *Tamiya Bōtarō no hanashi* (The Story of Tamiya Bōtarō), dated *Meiji jūkun'en*; the second, titled *Enmei'in Nittō no hanashi* (The Story of Priest Nittō at Enmei Temple), dated *Meiji jūhachinen*; both from the series *Shinsen azuma nishiki-e* (New Selection of Eastern Brocade Pictures), signed Yoshitoshi and sealed *Taiso* on one sheet, and published by Tsunashima Kamekichi

14 1/2 x 9 7/8in (36.8 x 25.1cm); 14

5/8 x 10in (37.1 x 25.4cm) each sheet, approximately (4).

**\$1,500 - 2,000**



553

**TSUKIOKA YOSHITOSHI (1839-1892)**

Meiji era (1868-1912), dated 1887

An *ōban tate-e* vertical woodblock print diptych titled *Taira Koremochi Togakushiyama kijo taiji no zu* (Taira Koremochi Vanquishes a Female Demon at Togakushi Mountain), signed Yoshitoshi and sealed Yoshitoshi no in, published by Matsui Eikichi, the bottom sheet dated *Meiji nijūnen*

14 7/8 x 10in (37.5 x 25.4cm) each sheet, approximately

**\$2,000 - 3,000**



553



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**TSUKIOKA YOSHITOSHI (1839-1892)**

Meiji era (1868-1912), circa 1885

An *ōban tate-e* joined vertical woodblock print diptych titled *Kintarō rigyo o toru* (Kintarō Captures the Carp), signed *Ōju Yoshitoshi ga* and sealed *Yoshitoshi*, published by Matsui Eikichi  
28 3/8 x 9 5/8in (72.1 x 24.5cm)

**\$2,000 - 3,000**

555

**TSUKIOKA YOSHITOSHI (1839-1892)**

Three *ōban Tate-e* Horizontal Woodblock Print Diptychs

Meiji era (1868-1912), dated 1885/7

The first titled *Enmei'in Nittō no hanashi* (The Story of Priest Nittō at Enmei Temple) from the series *Shinsen azuma nishiki-e* (New Selection of Eastern Brocade Pictures), signed *Yoshitoshi* and sealed *Taiso* on one sheet, dated *Meiji jūhachinen*, published by Tsunashima Kamekichi; the second depicting the Demon of Rashōmon visiting Watanabe no Tsuna disguised as an old woman in order to retrieve her severed arm, from the series *Yoshitoshi manga* (Sketches by Yoshitoshi), signed *Yoshitoshi ga* and sealed *Yoshitoshi no in*, dated *Meiji jūhachinen*, published by Kobayashi Tetsujirō; the third titled *Takashima Ōiko no hanashi* (The Story of Takashima Ōiko), signed *Yoshitoshi* and sealed *Taiso*, dated *Meiji nijūnen*, published by Tsunashima Kamekichi

14 5/8 x 9 7/8in (37.1 x 25.1cm), the largest sheet (6).

**\$1,200 - 1,800**

556

**TSUKIOKA YOSHITOSHI (1839-1892)**

Meiji era (1868-1912), dated 1889

An *ōban tate-e* vertical woodblock print diptych titled *Seigen daraku no zu* (The Depravity of Seigen), the bottom sheet signed *Yoshitoshi* and sealed *Yoshitoshi*, dated *Meiji nijūnen* and published by Matsui Eikichi  
14 3/4 x 9 7/8in (37.5 x 25cm) each sheet, approximately

**\$1,500 - 2,000**



556





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**TSUKIOKA YOSHITOSHI (1839-1892)**

Two *Ōban Tate-e* Woodblock Print Triptychs

Meiji era (1868-1912), 19th century

The first titled *Goketsu kijutsu kurabe* (A Competition Among Powerful Magicians), signed *Ōju Ikkaisai Yoshitoshi ga* on the right sheet and *Ikkaisai Yoshitoshi ga* on the center and left sheets, with censor's seals indicating publishing date of 1869, published by Masadaya Heikichi; the second titled *Tōdai Sannōzan sensō no zu* (The Battle of Sannō Shrine at Tōeizan Temple), signed *Ōju Taiso Yoshitoshi*, published by Rokka-en

14 1/8 x 9 1/2in (35.9 x 24.1cm); 14 1/8 x 9 3/4in (35.9 x 24.8cm), each sheet, approximately (6).

**\$1,200 - 1,800**

558

**TSUKIOKA YOSHITOSHI (1839-1892)**

Meiji era (1868-1912), dated 1885

An *ōban tate-e* joined vertical woodblock print diptych titled *Mongaku aragyō no zu* (Picture of the Penance of Mongaku), signed *Ōju Yoshitoshi ga* and sealed *Taiso*, dated *Meiji jūhachinen*, published by Matsui Eikichi

28 3/8 x 9 5/8in (72.1 x 25cm)

**\$1,500 - 2,000**

559

**TSUKIOKA YOSHITOSHI (1839-1892)**

Meiji era (1868-1912), circa 1886

An *ōban tate-e* joined vertical woodblock print diptych titled *Shunkan sōzu Kikaigashima ni oite Tamatama Yasuyori no shamen ni ai kito o senbosu no zu* (Shunkan Watches Enviously from Kikai Island as Yasuyori Is Unexpectedly Pardoned and Returns to the Capital), signed *Yoshitoshi* and sealed *Taiso*

28 3/8 x 9 5/8in (72.1 x 24.5cm)

**\$1,500 - 2,000**



560



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560

**TSUKIOKA YOSHITOSHI (1839-1892)**

13 *Chūban Yoko-e* Woodblock Prints

Meiji era (1868-1912), 19th century

Including prints from various series with humorous and fantastical themes, some with sources from Chinese and Japanese folk tales, variously signed *Ōju Yoshitoshi giga*, *Yoshitoshi giga*, [ ] *Ōju Yoshitoshi giga*, or *Yoshitoshi*, and some sealed *Yoshitoshi*, *Ikkaikai*, or *Taiso*, one dated *Meiji jūyonnen* (1881), one dated *Meiji nijūnen* (1887) 7 1/2 x 9 3/4in (7.5 x 24.7cm), the largest (13).

**\$800 - 1,200**

561

**TSUKIOKA YOSHITOSHI (1839-1892)**

13 *Chūban Yoko-e* Woodblock Prints

Meiji era (1868-1912), 19th century

Including prints from various series with humorous and fantastical themes, some with sources from Chinese and Japanese folk tales, variously signed *Ōju Yoshitoshi giga*, *Yoshitoshi giga*, or *Yoshitoshi*, and sealed *Yoshitoshi* or *Taiso* 7 3/8 x 9 3/4in (18.7 x 24.7cm) the largest (13).

**\$800 - 1,200**

562

**TSUKIOKA YOSHITOSHI (1839-1892)**

Meiji era (1868-1912), circa 1885

An *ōban tate-e* joined vertical woodblock print diptych titled *Mongaku aragyō no zu* (Picture of the Penance of Mongaku), signed *Ōju Yoshitoshi ga* and sealed *Taiso* 27 7/8 x 9 3/8in (70.9 x 23.8cm)

**\$1,000 - 1,500**





563

563

**TSUKIOKA YOSHITOSHI (1839-1892)**

Two *Ōban Tate-e* Woodblock Print Triptychs

Edo period (1615-1868) and Meiji era (1868-1912), dated 1868/1886  
The first titled *Gokokujo Taiheiki* (A Woman Saving the Nation, from the *Taiheiki* Chronicle), signed *Ōju Yoshitoshi ga* and sealed *Yoshitoshi*, dated *Meiji jūkunnen* and published by Akiyama Bu'emon; the second titled *Zen Taiheiki Sōma daira no zu* (The Palace at Sōma in the Earlier *Taiheiki* Chronicle), signed *Ikkaisai Yoshitoshi hitsu* on the left and right sheets and *Kaisai Yoshitoshi ga* on the center sheet, with censor's seal, and published by Iseya Kanekichi  
14 5/8 x 9 7/8in (37.8 x 25.1cm); 14 1/4 x 9 7/8in (36.4 x 24.9cm), each sheet, approximately (6).

**\$1,000 - 1,500**

564

**TSUKIOKA YOSHITOSHI (1839-1892)**

Five *Ōban Tate-e* Woodblock Prints from the Series *Mitate Tai Zukushi* (Collection of Desires)

Meiji era (1868-1912), dated 1878

The first titled I Want to Wash My Hands; the second, I Want to Go Abroad; the third, I Want to Be Massaged; the fourth, I Want to Be Warm; and the fifth, I Want Another Drink; all signed *Ōju Taiso Yoshitoshi* and all except one variously sealed *Taiso* or *Yoshitoshi*, all dated *Meiji jūichinen* and published by Inoue Mohei  
14 3/8 x 10in (25.4 x 36.6cm), the largest (5).

**\$1,000 - 1,500**

565

**TSUKIOKA YOSHITOSHI (1839-1892)**

Ten *Ōban Tate-e* Woodblock Prints from the Series *Fūzoku Sanjūnisō* (32 Aspects of Customs and Manners)

Meiji era (1868-1912), dated 1888

The first titled Dark: Habits of a Housewife of the Meiji era; the second, Painful: Habits of a Prostitute of the Kansei era; the third, Chilly: Habits of a Concubine of the Bunka era; the fourth, Feminine: Habits of a *Keisei* (Castle-Toppler) of the Tenpō era; the fifth, Itchy: Habits of a Concubine of the Kaei era; the sixth and seventh, Undecided: Habits of a Proprietress of the Kaei era; the eighth, Happy: Habits of a Modern Geisha of the Meiji era; the ninth, Strolling: Habits of the Wife of a Nobleman of the Meiji era; the tenth, Warm: Habits of an Urban Widow of the Kansei Era; all signed *Yoshitoshi ga* and sealed *Taiso*, dated *Meiji nijūichinen*, and published by Tsunashima Kamekichi  
14 7/8 x 10 1/4in (37.8 x 26cm), the largest (9).

**\$3,000 - 5,000**

For additional information about this series, see John Stevenson, *Yoshitoshi's Women: The Woodblock-Print Series Fūzoku sanjūnisō*, Seattle, University of Washington Press, 1986.



564



565



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568

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#### TSUKIOKA YOSHITOSHI (1839-1892)

Five *Oban Tate-e* Woodblock Print Triptychs  
Edo period (1615-1868) and Meiji era (1868-1912), 19th century  
The first titled Naoyuki Conquers the Old Badger at Fukushima's Mansion, with censor's seal corresponding to 1866, published by Tsujiokaya Bunsuke; the second titled Raikō (Yorimitsu) and His Four Companions Conquering the Demon of Ōe Mountain, with censor's seal corresponding to 1864, published by Kiya Sōjirō; the third titled Demons of Illness and Poverty Stalking the Lucky Gods, dated *Meiji jūnananen* (1884), published by Akiyama Bu'emon; the fourth titled Portraits of the Successive Generations of the Tokugawa, published by Okura Magobei; the fifth titled The Great Battle of Yashima, dated *Meiji jūyonnen* (1881), published by Funazu Chūjirō; variously signed *Ikkaisai Yoshitoshi hitsu*, *Kaisai Yoshitoshi hitsu*, *Ikkaisai Yoshitoshi ga*, *Ōju Yoshitoshi ga*, *Ōju Taiso Yoshitoshi*, or *Taiso Yoshitoshi ga* and sealed *Yoshitoshi*, *Taiso*  
14 3/4 x 9 7/8in (37.4 x 25cm), the largest sheet (15).

\$1,200 - 1,800

567

#### TSUKIOKA YOSHITOSHI (1839-1892)

Six *Oban Tate-e* Woodblock Prints from the Series *Shinkei Sanjūrokkaiken* (New Forms of 36 Ghosts)  
Meiji era (1868-1912), dated 1889-1892  
The first depicting Kobayakawa Takakage debating with the Tengu of Mount Hiko; the second depicting the Priest Raikō of Mii Temple transformed into a rat by his wicked thoughts; the third depicting the ghost of the wicked Genta Yoshihira attacking Nanba Jirō at Nunobiki Waterfall; the fourth depicting the Death Stone of Nasu Moor; the fifth depicting Taira no Koremochi vanquishing the Demon of Mount Togakushi; the sixth depicting Takeda Katsuchiyo killing an old badger in the moonlight; each sheet variously signed *Yoshitoshi* or *Yoshitoshi sha*, and sealed *Taiso*, *Yoshitoshi*, *Yoshitoshi no in*, or *Sokatei*, all published by Sasaki Toyokichi  
14 5/8 x 9 7/8in (37.1 x 25cm), the largest (6).

\$1,500 - 2,000

568

#### TSUKIOKA YOSHITOSHI (1839-1892)

Three *Oban Tate-e* Woodblock Prints from the Series *Kaidai Hyakusen Sō* (100 Types Selected by Yoshitoshi)  
Edo period (1615-1868) and Meiji era (1868-1912), dated 1868  
All named after the figures portrayed, the first *Kingo Chūnagon Hideaki*, the second *Ōdera Sagami*, and the third *Ban Dan'emon*, all signed *Ikkaisai Yoshitoshi hitsu*, the first and third with censor seals, printed by Ōhashi (Daikyōdō)  
14 1/4 x 9 5/8in (36.3 x 24.6cm), the largest (3).

\$1,000 - 1,500





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**TSUKIOKA YOSHITOSHI (1839-1892)**

Four *Ōban Tate-e* Woodblock Print Triptychs

Edo period (1615-1868) and Meiji era (1868-1912), 19th century

The first titled *Kogakure no Kiritarō Saving Seiriki at Ōtawara* from the series *Suikoden* of the Tenpō Era, published by Takeda Heiji; the second titled *The Surrender of the Rebels at Kagoshima*, dated *Meiji jūnen* (1877), published by Tsuda Genshichi; the third titled *No. 94 Emperor Godaigo* from the series *Concise Illustrated History of Great Japan*, dated *Meiji jūsanzen* (1880), published by Kobayashi Tetsujirō; the fourth titled *The Rebel Insurrection in the Kagoshima Disturbance* from the series *Annals of the Meiji Era*, dated *Meiji jūnen* (1877), published by Ōkura Magobei; signed variously *Yoshitoshi ga*, *Ōju Taiso Yoshitoshi ga*, *Ōju Taiso Yoshitoshi*, *Taiso Yoshitoshi*, the first and third sealed *Taiso*

14 5/8 x 10in (37.1 x 25.3cm), the largest sheet (12).

**\$1,000 - 1,500**

570

**TSUKIOKA YOSHITOSHI (1839-1892)**

A Complete Assembled Set of the Woodblock Print Series *Shinkei*

*Sanjūrokkaisen* (New Forms of 36 Ghosts)

Meiji era (1868-1912), dated 1889-1892

Including all 36 *ōban tate-e* woodblock prints from the series, together with a single-sheet table of contents, the series focused on various legendary figures from history and literature containing a supernatural element, each sheet variously signed *Yoshitoshi*, *Yoshitoshi ga* or *Yoshitoshi sha*, and sealed *Taiso*, *Yoshitoshi*, *Yoshitoshi no in*, *Kaisai*, or *Sokatei*, all published by Sasaki Toyokichi

14 1/2 x 10in (36.9 x 25.3cm), the largest (37).

**\$9,000 - 12,000**

For additional information about this series, see John Stevenson, *Yoshitoshi's Thirty-Six Ghosts: A Color Album of the Supernatural by the Japanese Woodblock Master* (New York: Weatherhill, 1983).



570



571

571

**TSUKIOKA YOSHITOSHI (1839-1892)**

Five *Ōban Tate-e* Woodblock Prints from the Series *Azuma no Nishiki Ukiyo Kōdan* (Tales of the Floating World on Eastern Brocade)

Edo period (1615-1868), circa 1867-8

All titled after the figures portrayed in the prints, the first *Kaizoku Gonzō* (Gonzō the Pirate), the second *Itō Yosōta*, the third *Wakashima Gon'emon*, the fourth *Kotegara Hanji*, the fifth *Kimura Matazō*, all signed *Ikkaisai Yoshitoshi hitsu*, the first three published by Masudaya Ginjirō, the second, third, and fourth with censor's seal  
14 3/8 x 9 7/8in (36.5 x 25.2cm) (5).

**\$2,000 - 3,000**

The term *kōdan* in the title of the series can also be translated as "rough stories," referring to the summaries or paraphrasing of the various tales which form the subject matter of the series, Kanagaki Robun (1829-1894) having composed the text included on each print.



572

572

**TSUKIOKA YOSHITOSHI (1839-1892)**

Four *Ōban Tate-e* Woodblock Prints of Actors

Edo period (1615-1868) and Meiji era (1868-1912), 19th century

The first depicting Ichikawa Danjūrō IX in the role of Katō Kiyomasa, from the series *Barometer of Emotions*; the second depicting Ōtani Tomoemon in two different roles, male and female; the third the actor Nakamura Shikan IV from the series *Elegant Portraits of Actors*; the fourth depicting Bandō Hikosaburō V in the role of Hashiba Hideyoshi from the series *Seven Brilliant Stars*; variously signed *Ōju Yoshitoshi hitsu*, *Ōju Gyokuō Yoshitoshi hitsu*, *Ikkaisai Yoshitoshi ga*, various dates and publishers

14 1/2 x 10 1/8in (37 x 25.7cm) (4).

**\$1,000 - 1,500**

573

**TSUKIOKA YOSHITOSHI (1839-1892)**

Eight *Ōban Tate-e* Woodblock Prints

Edo period (1615-1868) and Meiji era (1868-1912), 19th century

The first depicting the Kitsune Owari restaurant at Sanjūken Canal from the series *Specialties of Restaurants in the Imperial City*; the second the Owariya restaurant at the Kanasugi Bank from the series *Beautiful Women and Fancy Dishes in Tokyo*; the third nobles viewing a Noh play at the Ōuchi in Kyoto from the series *Tōkaidō*; the fourth and fifth depicting respectively Hiratsuka and Okabe from the series *53 Stations of the Fan* [of the Tōkaidō Road]; the sixth Sasai Oriie from the series *Biographies of Valiant Drunken Tigers*; the seventh and eighth depicting respectively Araoi Tomekichi and Natsume Shinsuke from the series *Biographies of Modern Men*; variously signed *Ōju Yoshitoshi ga*, *Ōju Yoshitoshi hitsu*, *Ikkaisai Yoshitoshi ga*, *Yoshitoshi hitsu*, *Taiso Yoshitoshi*, *Kaisai Yoshitoshi hitsu*, and sealed *Tsukioka*, *Gyokuō*, *Ikkaisai*, with various dates and publishers

14 1/2 x 9 7/8in (37 x 25cm), the largest (8).

**\$1,000 - 1,500**



573



574

**TSUKIOKA YOSHITOSHI (1839-1892)**

Seven *Ōban Tate-e* Woodblock Prints

Edo period (1615-1868) and Meiji era (1868-1912), 19th century  
The first and second depicting Yatsunada attacking Saohime's castle;  
the third depicting Udaishō Minamoto Yoritomo; the first three from  
the series *Mirror of Famous Generals of Japan*; the fourth titled  
Danshichi Kurobei, the fifth titled Kasamori Osen; the sixth titled Inada  
Kyūzō Shinsuke; the fourth through sixth from the series *28 Famous  
Murders with Verse*; the seventh the bottom print of the vertical diptych  
The Lonely House at Adachigahara in Ōshū; variously signed *Ōju  
Yoshitoshi*, *Ikkaisai Yoshitoshi hitsu*, *Ōju Yoshitoshi ga*, some sealed  
*Taiso* or *Yoshitoshi*; of various dates and publishers  
15 x 10 1/8in (38.1 x 25.8cm), the largest (7).

\$1,000 - 1,500



574

575

**TSUKIOKA YOSHITOSHI (1839-1892)**

12 *Ōban Tate-e* Woodblock Prints

Edo period (1615-1868) and Meiji era (1868-1912), 19th century  
The first through sixth prints from the series *Wakan hyakumonogatari*  
(100 Ghost Stories of Japan and China) depicting Kusunoki  
Tamonmaru Masatsura surprising a fox ghost; Lord Teishin with a  
demon behind a screen; Iga no Tsubone with a *tengu*; Lord Mashiba  
Hisayoshi, the Tairyō, in lightning; Shirafuji Genta with a *kappa*; and the  
consort Kayō holding a severed head; all signed *Ikkaisai Yoshitoshi ga*,  
with censor's seals corresponding to 1865, published by Daikokuya  
Kinnosuke (Kinjirō); the seventh through twelfth prints from the series  
*Kōkoku nijūshi kō* (24 Accomplishments in Imperial Japan) depicting  
Lord Wake no Kiyomaro [2]; Hitsu no Saishō Haruhira [2]; and Ōkubo  
Hikozaemon Tadanori [2]; variously signed *Taiso Yoshitoshi ga*,  
*Yoshitoshi*, and sealed *Taiso*,  
*Yoshitoshi*, dated between *Meiji jūyonnen* (1881) and *Meiji nijūhachinen*  
(1895); published by Tsuda Genshichi and Matsuki Heikichi  
14 3/4 x 10 1/8in (37.4 x 25.8cm) (12).

\$1,000 - 1,500



575

576

**TSUKIOKA YOSHITOSHI (1839-1892)**

15 *Ōban Tate-e* Woodblock Prints

Meiji era (1868-1912), 19th century

The first through sixth prints from the series *Ikkai zuihitsu* (Essays by  
Yoshitoshi), with depictions of Sanada Saemon-no-jō Yukimura; Yodo  
no kimi; Chao Gai, the Pagoda-shifting Heavenly King; Zhang Fei;  
Asahina Saburō Yoshihide; and Shima Sakon and the severed head of  
Saito Daihachi at Horagatōge, some with censor's seals corresponding  
to 1872/1873, variously signed *Ikkaisai Yoshitoshi*, *Ikkaisai Yoshitoshi  
hitsu* and sealed *Yoshitoshi*, *Kai*, *Ikkaisai*, *Tsukioka*, *Toshi*, published by  
Masadaya Heikichi; the seventh through fifteenth prints from the series  
*Yoshitoshi musha burui* (Yoshitoshi's Courageous Warriors) depicting  
Sagami Jirō Taira no Masakado; Hachiman Tarō Yoshiie; Endō Musha  
Moritō [2]; Lord of Tōtōmi Hōjō Tokimasa; Lord of Sagami Hōjō  
Takatoki; Hatakeyama Shōji Shigetada; Danjō Matsunaga Hisahide;  
and Katō Kiyomasa, signed variously *Taiso Yoshitoshi ga*, *Yoshitoshi*  
and sealed *Taiso*, *Yoshitoshi no in*, some dated *Meiji jūrokunen* (1883),  
published by Kobayashi Tetsujirō and Tsunashima Kamekichi  
14 1/2 x 9 7/8in (36.8 x 25cm), the largest (15).

\$1,200 - 1,800



576



577



578



579

577

**TSUKIOKA YOSHITOSHI (1839-1892) AND TOMIOKA EISEN (1864-1905)**

Nine *Ōban Tate-e* Woodblock Prints of Beauties

Meiji era (1868-1912), 19th/early 20th century

The first and second from the series *Shinryū nijūyōji* (24 Hours at Shinbashi and Yanagibashi) depicting the hours of 3 A.M and 7 P.M., respectively, both dated *Meiji jūsan'nen* (1880); the third, fourth, and fifth from the series *Bijin shichiyōka* (Beauties and Seven Daytime Flowers), depicting Japanese Imperial court ladies Marikoji Yoshiko, Nishinotōin Shigeko, and Takakura Sumiko paired with flowers, all dated *Meiji juichinen* (1878) and published by Inoue Mohei; the sixth depicting Matsushima no Tsubone from the series *Kokon hime kagami* (Mirror of Beauties Past and Present), published by Ōkura Magobei; the seventh titled *Konoe-ke no rōjo Muraoka* (The Senior Lady-in-Waiting Muraoka of the Konoe Clan) from the series *Kinsei jinbutsushi* (Chronicles of Personalities of Recent Times), dated *Meiji nijūnen* and published by Yamato Shinbun-sha; the eighth an untitled *kuchi-e* of a Shirabyōshi dancer; the first eight signed variously *Ōju Yoshitoshi ga* or *Yoshitoshi*, and sealed *Yoshitoshi* or *Taiso*; the ninth an untitled *kuchi-e* depicting a courtesan's ghost with a jawless skull, sealed *Eisen* 14 1/2 x 9 7/8in (36.8 x 25cm), the largest (9).

**\$1,200 - 1,800**

578

**TSUKIOKA YOSHITOSHI (1839-1892)**

Nine *Ōban Tate-e* Woodblock Prints from the Series *Tsuki Hyakushi* (One Hundred Aspects of the Moon)

Meiji era (1868-1912), circa 1885-92

The first, titled Moon of the Southern Sea; the second depicting a poem by Sugawara no Michizane; the third titled Faith in the Third-day Moon—Yukimori; the fourth titled The Moon's Inner Vision—Taira no Tomoume; the fifth titled Moon of the Enemy's Lair—Little Prince Usu; the sixth titled Hazy-night Moon—Kumasaka; the seventh titled Mount Tobisu Dawn Moon—Toda Hanbei Shigeyuki; the eighth titled Received Back into Moon Palace—Bamboo Cutter; the ninth depicting Uesugi no Terutora (Kenshin) with a poem; all signed *Yoshitoshi* and sealed *Taiso* or *Yoshitoshi*, all except one with Meiji-era dates corresponding to 1886, 1887, 1888, or 1890, all published by Akiyama Bu'emon 14 1/4 x 9 3/4in (36.1 x 24.7cm) each approximately (9).

**\$2,000 - 3,000**

579

**TSUKIOKA YOSHITOSHI (1839-1892)**

12 *Ōban Tate-e* Woodblock Prints from the Series *Tsuki Hyakushi* (One Hundred Aspects of the Moon)

Meiji era (1868-1912), circa 1885-92

The first titled The Moon of the Moor—Yasumasa, the second depicting a poem by Akazome Emon, the third titled Inamura Promontory Moon at Daybreak; the fourth depicting an anonymous poem about moonflowers; the fifth titled Moon of the Enemy's Lair—Little Prince Usu; the sixth titled Moon of the Pleasure Quarters; the seventh titled The Gion District; the eighth titled Sumiyoshi Full Moon—Lord Teika; the ninth titled The Village of the Shi Clan on a Moonlit Night—Nine-dragon Tattoo; the tenth depicting a poem by Minamoto no Tsunenobu; the 11th depicting a poem by Wang Changling; the 12th titled Lunacy—Unrolling Letters; all signed *Yoshitoshi*, all sealed *Taiso*, *Yoshitoshi*, or *Yoshitoshi no in*, the dated prints with Meiji era dates corresponding to 1885, 1886, 1887, 1888, 1889, or 1890; all published by Akiyama Bu'emon 14 1/4 x 9 3/4in (36.1 x 24.7cm), the largest (12).

**\$2,500 - 3,500**



580

**TSUKIOKA YOSHITOSHI (1839-1892)**

11 *Ōban Tate-e* Woodblock Prints from the Series *Tsuki Hyakushi* (One Hundred Aspects of the Moon)

Meiji era (1868-1912), circa 1885-92

The first, titled Kitayama Moon—Toyohara Sumiaki; the second titled with poem, By Now You Must Be Near Komakata a Cuckoo Calls—Takao; the third depicting Maeda no Munehisa (Gen'i) with a poem; the fourth titled Theater-district Dawn Moon; the fifth titled Ishiyama Moon; the sixth titled with a poem, Full Moon on the Tatami Mats Shadows of the Pine Branches—Kikaku; the seventh titled Inamura Promontory Moon at Daybreak; the eighth depicting a poem by Oshun Hitotose; the ninth titled Mount Tobisu Dawn Moon—Toda Hanbei Shigeyuki; the tenth titled The Moon Through a Crumbling Window; and the 11th titled Rising Moon over Mount Nanping—Cao Cao; all signed *Yoshitoshi*, and sealed *Taiso*, *Yoshitoshi*, or *Yoshitoshi no in*; all Meiji-era dates corresponding to 1885, 1886, 1887, or 1889, all published by Akiyama Bu'emon 14 1/4 x 9 3/4in (36.1 x 24.7cm) each approximately (11).

**\$2,500 - 3,500**

581

**TSUKIOKA YOSHITOSHI (1839-1892)**

11 *Ōban Tate-e* Woodblock Prints from the Series *Tsuki Hyakushi* (One Hundred Aspects of the Moon)

Meiji era (1868-1912), circa 1885-1892

The first titled Lunacy—Unrolling Letters; the second titled In the Moonlight Under the Trees a Beautiful Woman Comes; the third titled A Buddhist Monk Receives Cassia Seeds on a Moonlit Night; the fourth depicting a poem by Horikawa no Yorimune and portraying Taira no Tadanori; the fifth titled Moon of the Red Cliffs; the sixth titled Gravemarker Moon; the seventh titled Moon of the Lonely House; the eighth titled Seson Temple Moon—Captain Yoshitaka; the ninth depicting a poem by Fujiwara no Kintō; the tenth titled Hazy-night Moon—Kumasaka; and the 11th depicting an anonymous poem about moonflowers; all signed *Yoshitoshi* or *Yoshitoshi sha*, sealed *Taiso* or *Yoshitoshi*, with Meiji-era dates corresponding to 1886, 1887, 1888, 1889, 1890, and 1891, published by Akiyama Bu'emon 14 1/4 x 9 3/4in (36.1 x 24.7cm), the largest (11).

**\$2,500 - 3,500**

582

**TSUKIOKA YOSHITOSHI (1839-1892)**

Eight *Ōban Tate-e* Woodblock Prints from the Series *Tsuki Hyakushi* (One Hundred Aspects of the Moon) with Table of Contents, Portrait of Tsukioka Yoshitoshi, and Album Covers

Meiji era (1868-1912), circa 1885-92

The first titled Moon of Kintoki's Mountain; the second titled Chang E Flees to the Moon; the third titled An Iron Cauldron and the Moon at Night—Kofuna no Gengo and Kōshi Hanzō; the fourth titled The Moon Through a Crumbling Window; the fifth titled The Moon of the Milky Way; the sixth titled Moon of the Southern Sea; the seventh depicting a poem by Uesugi no Terutora (Kenshin); and the eighth titled with a poem, Since the Crescent Moon I Have Been Waiting for Tonight—Old Man, depicting the poet Matsuo Bashō; all signed *Yoshitoshi* or *Yoshitoshi giga*, sealed *Yoshitoshi*, *Yoshitoshi no in*, *Taiso*, or another seal perhaps reading *Isshō*, all with Meiji-era dates corresponding to 1885, 1886, 1888, 1890, or 1891, all published by Akiyama Bu'emon; including the portrait of Tsukioka Yoshitoshi signed *Toshikage kinsha* and sealed *Toshikage*, the table of contents included with the One Hundred Aspects of the Moon album, album covers, and other related album pages 14 1/2 x 9 3/4in (36.6 x 24.7cm) each sheet, approximately (11).

**\$2,000 - 3,000**

583

**YAMAMURA KŌKA****(TOYONARI, 1885-1942)**

Taisho era (1912-1926), 1921

A *dai ōban tate-e* of the actor Ichikawa Ennosuke II in the role of Hayami no Tota, signed *Toyonari ga* and sealed *Toyonari* 16 3/4 x 11 1/4in (42.5 x 28.5cm)

**\$1,000 - 1,500**



580



581



582



583



**PROPERTY OF VARIOUS OWNERS**

584

**CHARLES W. BARTLETT (1860-1940)**

Taisho era (1912-1926), circa 1921

An *ōban yoko-e* print titled *Surf Riders, Honolulu*, sealed CWB and signed in red pencil in the lower margin *Charles W. Bartlett*, published by Watanabe Shōzaburō

10 7/8 x 15 1/4in (27.6 x 38.7cm)

**\$10,000 - 15,000**

A nearly identical print by Bartlett, differing only in the addition of clouds in the distant sky, was sold in these Rooms on September 21, 2022, lot 655.





585



586

585

**KAWASE HASUI (1883-1957)**

Two Woodblock Prints

Taisho (1912-1926) and Showa (1926-1989) era, 1924 and 1928

Two *ōban tate-e* prints from the series *Tabi miyage dai sanshū* (Souvenirs of Travel III), the first titled *Ōsaka Takatsu* (View from Takatsu in Osaka); the second titled *Hoshizukiyo (Miyajima)* (Starlit Night at Miyajima), each signed *Hasui* and sealed *Kawase*, published by Watanabe Shōzaburō

15 1/4 x 10 1/4in (38.7 x 26cm), the largest (each laid down on board) (2).

**\$2,000 - 3,000**

586

**KAWASE HASUI (1883-1957)**

Showa era (1926-1989), 1928

An *ōban tate-e* print titled *Hoshizukiyo (Miyajima)* (Starlit Night at Miyajima), from the series *Tabi miyage dai sanshū* (Souvenirs of Travel III), signed *Hasui* and sealed *Kawase*, published by Watanabe Shōzaburō

15 1/4 x 10 3/16in (38.7 x 25.8cm)

**\$2,000 - 3,000**

587

**KAWASE HASUI (1883-1957)**

Showa era (1926-1989), 1928

An *ōban tate-e* print titled *Akita Tsuchizaki* (Tsuchizaki in Akita Prefecture), from the series *Tabi miyage dai sanshū* (Souvenirs of Travel III), signed *Hasui* and sealed *Kawase*, published by Watanabe Shōzaburō

15 1/4 x 10 1/8in (38.7 x 25.7cm)

**\$1,000 - 1,500**



587



588



589



590

588

**KAWASE HASUI (1883-1957)**

Two Woodblock Prints

Showa era (1926-1989), 1933 and 1929

The first an *ōban tate-e* print titled *Sanshū Zentsuji* (Zentsuji Temple in Shikoku), from the series *Nihon fūkei shū II Kansai hen* (Collected Views of Japan II, Kansai Edition), the second an *ōban yoko-e* print titled *Shinobazu no ike no ame* (Shinobazu Pond in Rain), from the series *Tōkyō nijūkei* (Twenty Views of Tokyo), each signed *Hasui* and sealed *Kawase*, published by Watanabe Shōzaburō

15 3/8 x 10 1/2in (39 x 26.7cm); 10 x 15 1/8in (25.4 x 38.4cm) (2).

**\$1,000 - 1,500**

589

**KAWASE HASUI (1883-1957)**

Showa era (1926-1989), 1928

An *ōban tate-e* print titled *Fukuoka nishi kōen* (West Park in Fukuoka), from the series *Tabi miyage dai sanshū* (Souvenirs of Travel III), signed *Hasui* and sealed *Kawase*, published by Watanabe Shōzaburō

14 1/5/16 x 10 1/4in (25.2 x 26cm)

**\$2,000 - 3,000**

590

**KAWASE HASUI (1883-1957)**

Showa era (1926-1989), 1930

An *ōban tate-e* print titled *Ōmiya, Hikawa kōen* (Hikawa Park at Ōmiya), signed *Hasui* and sealed *Kawase*, published by Watanabe Shōzaburō

15 1/4 x 10 3/16in (38.7 x 25.8cm)

**\$1,500 - 2,500**





591

**KAWASE HASUI (1883-1957)**

Showa era (1926-1989), 1929

An *ōban tate-e* print titled *Ueno Kiyomizu-dō no yuki* (Snow at Kiyomizu Hall, Ueno), signed *Hasui* and sealed *Kawase*, published by Watanabe Shōzaburō, numbered on the verso in ink within a red stamp *Nihyakugojūmai kagiri zeppan dai nihyakunijūyon* 〓 (224 of a limited edition of 250) 15 5/8 x 10 5/8in (39.7 x 27cm)

\$10,000 - 15,000



592



593



594

592

**KAWASE HASUI (1883-1957)**

Two Woodblock Prints

Showa era (1926-1989), 1930 and 1931

Two *ōban tate-e* prints, the first titled *Nikkō kaidō* (The Road to Nikko); the second titled *Kamakura Myōhonji kaidō* (Myōhon Temple, Kamakura: Flowering Crab Apple), from the series *Shin Tōkyō hyakkei* (New 100 Views of Tokyo), each signed *Hasui* and sealed *Kawase*, published by Watanabe Shōzaburō

15 1/2 x 19 3/8in (39.4 x 26.4cm) each approximately (2).

**\$1,000 - 1,500**

593

**KAWASE HASUI (1883-1957)**

Two Woodblock Prints

Showa era (1926-1989), 1930 and 1931

Two *ōban tate-e* prints, each signed *Hasui* and sealed *Kawase*, published by Watanabe Shōzaburō, the first titled *Kōbe Nagata jinja Yakumobashi* (Yakumo Bridge at Nagata Shrine in Kōbe), from the series *Nihon fūkei shū II Kansai hen* (Collected Views of Japan II, Kansai Edition); the second titled *Chūzenji Utagahama* (Utagahama Beach at Chūzenji Temple), from the series *Shin Tōkyō hyakkei* (One Hundred New Views of Tokyo)

15 1/2 x 10 1/8in (39.4 x 25.7cm) each approximately (2).

**\$1,000 - 1,500**

594

**KAWASE HASUI (1881-1957)**

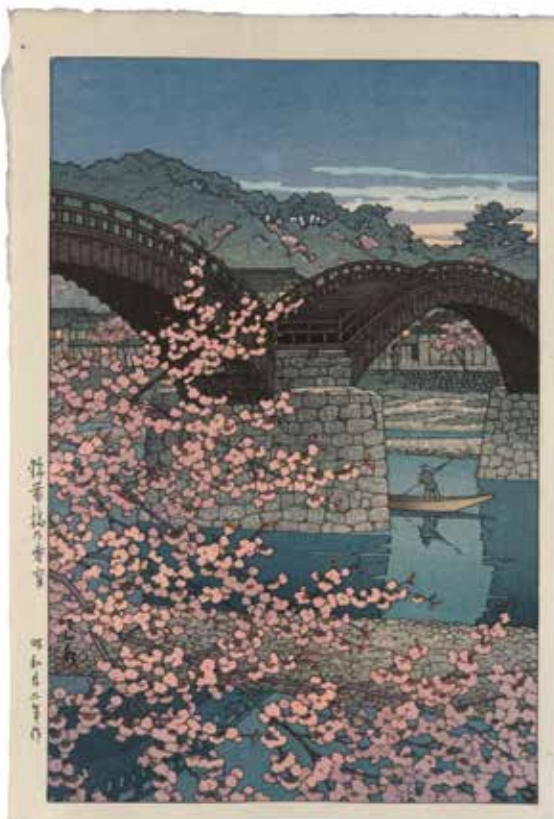
Showa era (1926-1989), 1931

An *ōban tate-e* print titled *Shatō no yuki, Hie jinja* (Snow at Hie Shrine), signed *Hasui* and sealed *Kawase*, published by Watanabe Shōzaburō

14 7/8 x 10 1/8in (37.7 x 25.7cm)

**\$2,000 - 3,000**





595



596

595

**KAWASE HASUI (1883-1973)**

Two Woodblock Prints

Showa era (1926-1989), 1931 and 1947

Two *ōban tate-e* prints, the first titled *Shinagawa*; the second titled *Kintaikyō no shunshō* (Spring Evening at Kintai Bridge), each signed *Hasui* and sealed *Kawase*, published by Watanabe Shōzaburō 15 1/2 x 10 1/2in (39.4 x 26.7cm), each approximately (2).

**\$1,200 - 1,800**

596

**KAWASE HASUI (1883-1957)**

Showa era (1926-1989), 1932

An *ōban tate-e* print titled *Fuji no yukibare (Tagonoura)* (Clearing After a Snowfall at Mount Fuji, Tagonoura), signed *Hasui* and sealed *Kawase*, published by Doi Sadakazu 15 3/4 x 10 3/4in (40 x 27.3cm)

**\$1,000 - 1,500**

597

**KAWASE HASUI (1883-1957)**

Showa era (1926-1989), 1931

An *ōban tate-e* print titled *Yuki no Mukōjima* (Snow at Mukōjima), signed in the block *Hasui* and sealed *Kawase*, and titled and signed in Roman script in pencil in the lower margin *Snow in Mukōjima, Hasui Kawase*, published by Watanabe Shōzaburō 15 3/8 x 10 1/4in (39.1 x 26cm)

**\$1,000 - 1,500**



597



598



599



600

598

**KAWASE HASUI (1883-1957)**

Showa era (1926-1989), 1932

An *ōban tate-e* titled *Harusame (Gokokuji)* (Spring Rain at Gokoku Temple), signed *Hasui* and sealed *Kawase*, published by Doi Sadakazu 15 1/2 x 10 1/2in (39.4 x 26.7cm)

**\$1,000 - 1,500**

599

**KAWASE HASUI (1883-1957)**

Two Woodblock Prints

Showa era (1926-1989), 1933 and 1935

The first, an *ōban tate-e* print titled *Nezu Gongen no yuki* (Snow at the Nezu Gongen Shrine in Tokyo), signed *Hasui* and sealed *Kawase*, and inscribed and signed in pencil Roman script in the lower margin *Snow in Nezu Shrine, Hasui Kawase*, published by Watanabe Shōzaburō; the second, an *aiban* print titled *Kinkakuji no bosetsu* (Evening Snow at Kinkakuji), signed *Hasui* and sealed *Kawase*, published by Katō Junji 14 11/16 x 9 15/16in (37.3 x 25.2cm); 9 15/16 x 10 1/4in (25.2 x 26cm) (2).

**\$1,500 - 1,800**

600

**KAWASE HASUI (1883-1957)**

Showa era (1926-1989), 1932

An *ōban tate-e* print titled *Fuji no yukibare* (Clearing after a Snowfall on Mount Fuji, Tagonoura), signed *Hasui* and sealed *Kawase*, published by Doi Sadakazu 15 1/4 x 10in (38.7 x 25.4cm)

**\$1,000 - 1,500**





601



601

**KAWASE HASUI (1883-1957)**

Two Woodblock Prints

Showa era (1926-1989), 1931 and 1940

Two *ōban tate-e* prints, each signed *Hasui* and sealed *Kawase*, published by Watanabe Shōzaburō, the first titled *Ikegami Honmonji* (Honmon Temple in Ikegami); the second titled *Tagonoura no yūbe* (Evening at Tago Bay), from the series *Tōkaidō fūkei senshū* (Selected Views of the Tōkaidō Road)

15 1/2 x 10 1/2in (39.4 x 26.7cm) each approximately (2).

**\$1,000 - 1,500**

602

**KAWASE HASUI (1883-1957)**

Showa era (1926-1989), 1935

An *ōban yoko-e* print titled *Miyajima no yukigeshiki* (Miyajima in the Snow), signed *Hasui ga*, and sealed *Kawase*, published by Watanabe Shōzaburō, printed in red in English on the lower margin "The Miyajima Shrine in Snow." Artist- Kawase Hasui. Wood-cut Printing by S. Watanabe in Tokyo, laid down on a poster titled *Japan*, with a scene of Mastushima Island, printed in the lower left *Japanese Government Railways* and in the lower right *Printed in Japan*

10 1/16 x 14 3/4in (25.5 x 37.5cm), print only; 29 5/8 x 20 5/8in (75.2 x 52.4cm) overall

**\$3,000 - 4,000**



602



603



603

**KAWASE HASUI (1883-1957)**

Two Woodblock Prints

Showa era (1926-1989), 1936 and 1933

Comprising an *ōban yoko-e* print titled *Narusawa no Fuji* (Mount Fuji from Narusawa);

and an *ōban tate-e* print titled *Sendai Aobajō* (Aoba Castle, Sendai), each signed *Hasui*

and sealed *Kawase*, published by Watanabe Shōzaburō, the second print titled and signed

in the lower margin in pencil in Roman script *Aoba Castle, Sendai Hasui Kawase*

10 1/2 x 15 1/2in (26.7 x 39.4cm); 15 3/8 x 10 1/4in (39 x 26cm) (2).

**\$1,000 - 1,500**

604

**KAWASE HASUI (1883-1957)**

Showa era (1926-1989), 1948

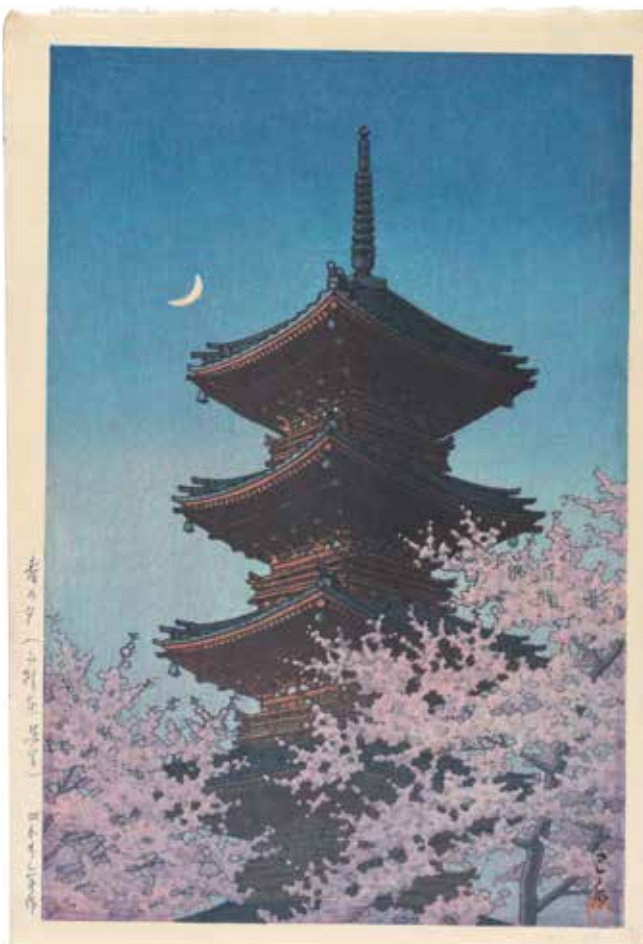
An *ōban tate-e* print titled *Haru no yū* (*Ueno Tōshōgū*) (Spring Evening at the Tōshōgū

Shrine in Ueno), signed *Hasui* and sealed,

published by Watanabe Shōzaburō

15 3/8 x 10 1/2in (39 x 26.7cm)

**\$1,000 - 1,500**



604



605

**KAWASE HASUI (1883-1957)**

Showa era (1926-1989), 1948

An *ōban yoko-e* print titled *Heian Jingū no yuki (Kyōto)* (Snow at Heian Shrine, Kyoto), signed *Hasui* and sealed *Kawase*, published by Watanabe Shōzaburō  
10 1/4 x 15in (26 x 38.1cm)

\$1,500 - 2,500



605

606

**KAWASE HASUI (1883-1957)**

Three Woodblock Prints

Showa era (1926-1989), 20th century

Comprising two prints from the series *Tōkyō nijūkei* (20 Views of Tokyo), the first an *ōban tate-e* print titled *Arakawa no tsuki, Akabane* (Moon on the Arakawa River in Akabane), the second an *ōban yoko-e* print titled *Sakurada mon* (Sakurada Gate of the Imperial Palace); the third an *ōban tate-e* print titled *Chōsen Chiizan Senonji* (Senon Temple in Chii Mountain, Korea), each signed *Hasui* and sealed *Kawase*, published by Watanabe Shōzaburō  
10 3/8 x 15 3/8in (26.4 x 39cm), the largest (3).

\$1,000 - 1,500



606

607

**KAWASE HASUI (1883-1957)**

Taisho (1912-1926) or Showa (1926-1989) era, 20th century

An *ōban tate-e* print titled *Iwami Arifuku onsen* (Arifuku Hot Springs in Iwami), from the series *Tabi miyage dai sanshū* (Souvenirs of Travel III), signed *Hasui* and sealed *Kawase*, published by Watanabe Shōzaburō  
15 x 10 1/16in (38.1 x 25.5cm)

\$2,000 - 3,000



607



608



609



610

608

**KAWASE HASUI (1883-1957)**

Showa era (1926-1989), 1953

An *ōban tate-e* print titled *Matsuyamajō meigetsu* (Full Moon Over Matsuyama Castle), signed *Hasui* and sealed *Kawase*, published by Watanabe Shōzaburō

15 11/16 x 10 5/16in (39.8 x 26.2cm)

**\$1,000 - 1,500**

609

**OHARA KOSON (1877-1945)**

Two Woodblock Prints

Taisho era (1912-1926), circa 1910

Two *ōtanzaku* prints, the first with a hawk chasing an insect, signed and sealed *Koson*; the second with autumn grasses and flowers beneath a full moon, sealed *Koson*, each published by Akiyama Bu'emon

16 x 7 3/8in (40.6 x 18.7cm); 14 1/8 x 7 3/8in (35.8 x 18.7cm) (2).

**\$1,200 - 1,800**

610

**OHARA KOSON (1877-1945)**

Taisho (1912-1926) or Showa (1926-1989) era, 1920-1930

An *ōtanzaku* print with a cawing crow perched on a snowy branch, signed and sealed *Koson*, published by Nishinomiya Yosaku

14 x 7 3/8in (35.6 x 18.7cm)

**\$1,000 - 1,500**



611

**FRIEDRICH CAPELARI (1884-1950)**

Taisho era (1912-1926), 1915

A woodblock print depicting a woman with a Pekinese, signed with the artist's monogram and dated *FC Tokyo 1915*, published by Watanabe Shōzaburō

15 3/8 x 6 5/8in (39 x 16.8cm)

**\$4,000 - 6,000**



611

612

**HASHIGUCHI GOYŌ (1881-1921)**

Taisho era (1912-1926), 1920

An oversized *tate-e* print of a woman in summer clothing, signed *Goyō* and dated *Taishō kyūnen rokugatsu* (June, 1920)

17 7/8 x 11 5/8in (45.4 x 29.5cm)

**\$3,000 - 5,000**



612



613

613

**HIRANO HAKUHŌ (1879-1957)**

Showa era (1926-1989), 1932

An oversized *tate-e* titled *Yuagari* (After the Bath), signed and dated *Shōwa nananen ichigatsu* (January, 1932) *Hakuho ga*, with the artist's seal, published by Watanabe Shōzaburō and numbered on the verso *ichi-hyakumai kagiri dai nanajūban* (70 out of a limited edition of 100) and sealed *Watanabe*

17 1/4 x 11in (43.8 x 27.9cm)

**\$2,500 - 3,500**



614

614

**KOBAYAKAWA KIYOSHI (1897-1948)**

Showa era (1926-1989), 1930

An oversized *tate-e* print titled *Keshō* (Applying Makeup), from the series *Kindai jiseisō no uchi, ni* (Fashions of the Modern World, no. 2), signed and dated *Shōwa gonen rokugatsu*, Kobayakawa Kiyoshi and sealed, numbered *Hyakumai kagiri zeppan dai yonjū [] ban* (40 of a limited edition of 100)

20 3/4 x 11 15/16in (52.7 x 30.3cm)

**\$3,500 - 4,500**



615

**ISHIKAWA TORAJI (1875-1964)**

Showa era (1926-1989), 1934

An *ōban yoko-e* titled *Tawamure* (Playing), from the series *Rajo jūshū* (10 Types of Female Nudes), signed in Roman script *Ishikawa* and sealed *Tora*

10 7/8 x 15 3/4in (27.6 x 40cm)

\$2,000 - 3,000



615

616

**ITŌ SHINSUI (1898-1972)**

Showa era (1926-1989), 1932

An oversized *tate-e* print titled *Dojōji*, signed *Shinsui ga*, sealed *Shinsui*, published by Watanabe Shōzaburō, printed in English on the lower margin *A Theatrical Dance entitled "Dojōji."* Artist- Ito Shinsui. Wood-cut Printing by S. Watanabe, Tokyo, laid down on a poster titled *Japan*, with the temple bell of Dojōji, a curtain, and scattered cherry blossoms, and printed in the lower right *Japanese Government Railways*, Printed in Japan

23 3/4 x 10 1/16in (60.3 x 25.5cm), print only;

30 1/8 x 20 1/2in (76.5 x 52.1cm) overall

\$3,500 - 4,500



616



617



618



619

617

**TORII KOTONDO (1900-1976)**

Showa era (1926-1989), 1929

An oversized *tate-e* print titled *Yuki* (Snow), signed and dated *Shōwa yonen jūgatsu* (October, 1929) *Kotondo ga*, published by Sakai Kawaguchi, with a limited edition paper seal with the artist's name in ink on the verso *Gaikokuyuki nihyakumai kagiri zeppan hachijūnana dai* (For foreign export, 87 of a limited edition of 200), *Torii Kotondo* and sealed

18 1/2 x 11 7/8in (47 x 30.2cm)

**\$2,000 - 3,000**

618

**TORII KOTONDO (1900-1976)**

Showa era (1926-1989), 1934

A *dai-ōban tate-e* print titled *Yoru no ume* (Plum Blossoms at Night), signed *Kotondo ga*, with the publisher's limited-edition stamp on the reverse *Ikedai hanken shoyū Hyakumai kagiri zeppan dai* [ ] *go* ([] of a limited edition number of 100), with no number notated

17 5/8 x 11 1/2in (44.7 x 29.2cm)

**\$2,000 - 3,000**

619

**MUNAKATA SHIKŌ (1903-1975)**

Showa era (1926-1989), 1958

A hand-colored *sumizuri-e* print depicting a *dakini* (goddess) and a poem by Yoshii Isamu, signed in pencil in the lower margin *Shikō* in Japanese and *Munakata* in Roman script, with the artist's pine-needle cipher, dated 1958.9.12 and sealed *Muna*, the right margin with dedication *Jiōji biddoru sensei e* (To Mr. George Biddle)

16 1/2 x 13in (42 x 33cm)

**\$4,000 - 6,000**



620

**CHIURA OBATA (1885-1975)**

Showa era (1926-1989)

An *ōban yoko-e* print titled "Full Moon, Pasadena, California", from the World Landscape Series, signed and dated *Chiura Obata, 1930*, and sealed, published by the Takamizawa Print Studio, in the original mat titled in English *Full Moon, Pasadena, Calif., U. S. A.* and by *Chiura Obata, Woodcut and Color-Printed by Takamizawa*, and with original paper folder with color-printed title slip *WORLD LANDSCAPE SERIES "AMERICA" BY CHIURA OBATA/ PRINT AND WOODCUT BY TAKAMIZAWA*, and with the printer's watermark

13 x 17 5/8in (33 x 44.7cm), print only

**\$3,000 - 5,000**



620

621

**SEKINO JUN'ICHIRO (1914-1988)**

A Large Woodblock Print

Showa era (1926-1989), circa 1974

Double *ōban*, printed on watermarked paper, titled in Japanese, *Sanjō ōhashi* (Sanjō Bridge), from the series *Tōkadō gojūsan tsugi* (53 Stations of the Tōkaidō Road), signed in graphite in Roman script *Jun Sekino*, and sealed *Jun*

16 3/4 x 21 3/4in (42.5 x 55.2cm)

**\$1,000 - 1,500**



621

622

**HOSHI JŌICHI (1913-1979)**

*Kozue* (Treetop), Gold

Showa era (1926-1989), 1975

Printed in pigments and metallic powder, titled, signed, and dated in the lower margin in pencil *Kozue, Joichi Hoshi, '75*, numbered 62/99

18 3/4 x 29in (47.6 x 73.6cm)

**\$2,000 - 3,000**



622



623

623

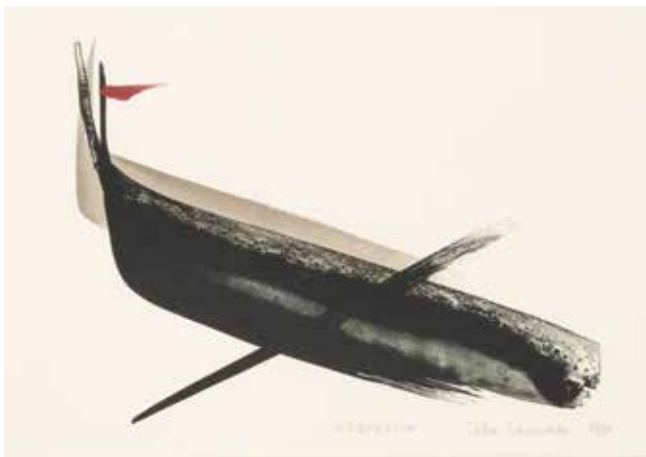
**SHINODA TŌKŌ (1913-2021)**

Heisei era (1989-2019), late 20th century

A lithograph on paper with gold, blue, and black ink strokes, entitled *Twilight*, signed lower right *Toko Shinoda* in pencil, numbered 2/30, framed and glazed in plexiglass

23 x 34in (58.4 x 86.3cm) image only; 33 1/2 x 44in (85.1 x 111.7cm) overall

**\$1,800 - 2,200**



624

624

**SHINODA TŌKŌ (1913-2021)**

Heisei era (1989-2019), late 20th century

A lithograph on paper with silver, red and black ink strokes, entitled *Hagoromo* signed lower right *Toko Shinoda* in pencil, numbered 45/50, framed and glazed in plexiglass

10 x 14 1/2in (25.4 x 36.8cm), image only; 20 1/2 x 23 1/2in (52 x 59.7cm)

**\$1,000 - 1,500**



625

625

**SHINODA TŌKŌ (1913-2021)**

Heisei era (1989-2019), 1994

A lithograph on paper with gold, blue, and black ink strokes, entitled *Play*, signed lower right *Toko Shinoda* 94 in pencil, numbered 26/50, framed and glazed in plexiglass

15 x 11in (38.1 x 27.9cm) image only; 23 x 18 1/2in (58.4 x 47cm) overall

**\$1,000 - 1,500**



626

**SHINODA TŌKŌ (1913-2021)**

*Sound*

Showa (1926-1989) or Heisei (1989-2019)  
era, 20th/21st century

Lithograph on paper with red ink, titled  
*SOUND*, signed in pencil at the lower left *Toko*  
*Shinoda* and numbered 12/25  
27 x 20 1/2in (68.6 x 52.1cm)

**\$2,000 - 3,000**



626

627

**SHINODA TŌKŌ (1913-2021)**

*New Illusion*

Showa (1926-1989) or Heisei (1989-2019)  
era, 20th/21st century

Lithograph on paper with red ink, titled *NEW*  
*ILLUSION*, signed in pencil at the lower right  
*Toko Shinoda* and numbered 34/38, with  
embossed mark *Printed by K. Kimura*  
28 1/2 x 20 3/4in (72.4 x 52.7cm)

**\$2,000 - 3,000**



627



628

628

**YOSHIDA MASAJI (1917-1971) AND  
YOSHIDA CHIZUKO (1924-2017)**

Two Woodblock Prints

Showa era (1926-1989), 20th century

The first, oversized vertical print titled *Silence No 22*, dated 1953, numbered 6/20, and signed in pencil in the lower margin in roman script *Masaji Yoshida*; the second an *ōban yoko-e* titled *Freeze*, signed in the block in Japanese *Chizuko* and signed and dated in pencil in the lower margin in Roman script *Chizuko Yoshida 1955*

18 1/4 x 11 5/8in (46.3 x 29.5cm); 10 7/8 x 16in (26.6 x 40.6cm) (2).

**\$800 - 1,200**



629

**PROPERTY FROM THE COLLECTION OF  
DRS. EDMUND AND JULIA LEWIS**

629

**JAMES MICHENER (1907-1997) AND  
VARIOUS ARTISTS**

The Modern Japanese Print: An Appreciation  
Published by Rutland, Vermont and Tokyo,  
Japan: Charles D. Tuttle, 1962; hardcover,  
first edition, oversize folio with gilt-stamped,  
tri-color cloth cover, and wood slipcase,  
containing original signed and numbered  
(112/510) tipped-in and matted prints by 10  
Japanese artists: Hiratsuka Un'ichi, Maekawa  
Sempan, Mori Yoshitoshi, Watanabe Sadao,  
Kinoshita Tomio, Shima Tamami, Azechi  
Umetaro, Iwami Reika, Yoshida Masaji, and  
Maki Haku; the limitation page numbered  
112/510 and signed *James A. Michener* in ink  
21 3/4 x 15 1/2in (55.2 x 39.4cm)

**\$2,500 - 3,500**



**PROPERTY FROM AN EAST BAY ESTATE,  
CALIFORNIA**

630

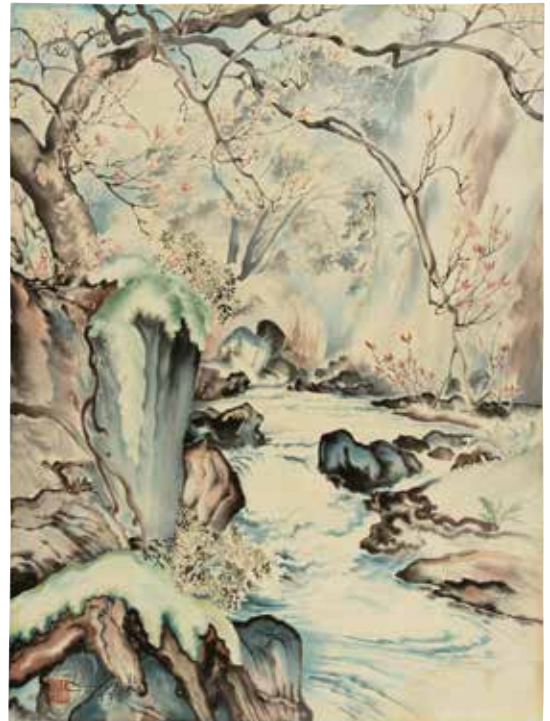
**CHIURA OBATA (1885-1975)**

Magnolias and Rapids

Showa era (1926-1989), 1935

Watercolor on paper depicting a rushing stream and waterfall, and blossoming magnolia trees, signed and dated *Chiura Obata 1935*, and sealed *Obata* [ ] no in 20 3/4 x 15 3/8in (52 x 39.1cm)

**\$1,500 - 2,000**



630

**PROPERTY OF A PACIFIC NORTHWEST  
COLLECTOR**

631

**MUNAKATA SHIKŌ (1903-1975)**

Pine, Bamboo, and Plum

Showa era (1926-1989), 20th century

A triptych of hanging scrolls painted in ink on paper, each depicting one of the eponymous plants, the painting of a pine tree signed *Shikō ga* and sealed *Muna* with another seal, the painting of bamboo signed *Hōgen Shinkai Munakata Shikō kore o saku* and sealed *Muna* with two other seals, and the painting of plum (prunus) signed *Shikō Shinkai haihitsu* and sealed, each with an unmarked wood storage box

53 x 13 3/8in (134.6 x 34cm) each (3).

**\$15,000 - 25,000**



631



632



634



633

## PROPERTY OF VARIOUS OWNERS

632

### AMIDA RAIGŌ (DESCENT OF AMITABHA BUDDHA) TRIAD

Muromachi period (1333–1573), 15th/16th century

A hanging scroll in ink, color, and gold on silk mounted with luxurious textiles and crystal roller knobs, depicting Amida descending from heaven on a double-lotus pedestal floating on clouds, the hands in the *raigō* (welcoming) *mudra*: the right arm raised with the hand facing outward and the thumb and forefinger touching (symbolizing wisdom); Amida accompanied by the Bodhisattvas Kannon (Avalokiteśvara) and Seishi (Mahasthamaprapta), Kannon carrying a lotus pedestal, a collection seal in the lower-left corner; with a lacquered-wood *tomobako* storage box and an exterior wood box

31 7/8 x 13 1/4 in (81 x 33.6 cm)

**\$8,000 - 12,000**

#### Provenance

Zhang Bojin (1897–1988), owner of the Tien Yin Tang Collection

633

### TOSA SCHOOL (17TH CENTURY)

*Kagaribi* (Flares) from *Genji Monogatari* (The Tale of Genji)

Momoyama (1573–1615) or Edo (1615–1868) period, early 17th century

An unmounted *shikishi*-sized painting in ink, color, gold, and gold foil on paper depicting the eponymous scene, a male and female courtier inside a structure next to a *koto* (zither), another male figure exterior to the building tending a fire.

9 7/16 x 9 5/16 in (24 x 23.6 cm)

**\$1,000 - 1,500**

This painting is accompanied by a letter attributing the painting to the circle of Tosa Mitsuyoshi (1539–1613), specifically Chōjirō.

634

### AFTER NONOMURA NINSEI (ACTIVE 1647–1690)

A Model of a Ship

Edo period (1615–1868), 19th century

A hanging scroll painted in ink, color, and metallic pigment on silk depicting a model of a multi-level ship resting on a four-legged stand, the ship decorated with auspicious motifs, and trees bearing cherry blossoms and autumn leaves, signed *Ninsei hitsu* and sealed with an illegible seal, with a wood storage box

24 x 16 1/4 in (61 x 41.3 cm)

**\$1,500 - 2,000**

Ninsei is more commonly known for his ceramics, but there is another painting attributed to him in the collection of The University Art Museum, Tokyo University of the Arts, see [jmapps.ne.jp/geidai/det.html?data\\_id=1180](http://jmapps.ne.jp/geidai/det.html?data_id=1180). The present lot most likely represents one of the boat-shaped floats that participate in the annual Gion Festival parade in Kyoto. Accompanying the painting are two documents authenticating the painting, both dated 1926, one from the Nihon Kobijutsu Kenkyūkai (Japanese Antique Study Association) and the other by an unknown author.





635

635

**AFTER SOGA SHŌHAKU (1730-1781)**

Mount Hōrai

Edo period (1615-1868), 18th/early 19th century

A hanging scroll in ink on paper depicting the eponymous mountain, a crane and *minogame* (bushy-tailed tortoise) among rolling waves in the foreground, signed *Shōhaku* and sealed *Dasokuken Shōhaku* and *Terukazu* (Kiichi), with a wood *tomobako* storage box 51 3/8 x 21 5/8 (130.5 x 55cm)

**\$8,000 - 12,000**

#### Provenance

Previously sold at Christie's New York, 15 April 2016, lot 23.



636

636

**AFTER KATSUSHIKA HOKUSAI (1760-1849)**

Gama Sennin

Edo period (1615-1868), 19th century

A hanging scroll painted in ink and light color on silk depicting the animated Gama Sennin waving a leafy branch or a stalk of bamboo grass at a rotund and warty toad, signed *Hokusai hitsu* and sealed, with an unmarked wood storage box 40 3/4 x 18 5/8in (103.5 x 47.3cm)

**\$2,000 - 3,000**



637

637

**AFTER MARUYAMA ŌKYO (1733-1795)**

Ferocious Tiger

Edo period (1615-1868), 18th century

A hanging scroll painted in ink and color on silk depicting a tiger seated beneath a pine tree, signed *Ōkyo*, sealed *Ōkyo no in* and *Chūsen*, dated with a cyclical date corresponding with 1787, with a wood *tomobako* storage box bearing the title and a previous owner's inscription 44 1/8 x 17 1/4in (112.1 x 43.8cm)

**\$5,000 - 7,000**



638

638

**AFTER OGATA KŌRIN (1658-1716)**

Autumn Flowers under the Moon

Edo period (1615-1868), 18th century

Brushed in ink, colors, *gofun* (calcified crushed oyster-shell gesso), silver, and gold on silk, mounted as a large hanging scroll, depicting several varieties of plants known as the "Seven Grasses of Autumn:" bush clover, Japanese silver grass, Japanese arrowroot, pink, valerian, Chinese agrimony, and balloon flower, a full moon in the distance, signed *Hokkyō Kōrin* and sealed *Hōshuku*

Accompanied by a wood *tomobako* storage box and a certificate of authenticity by Sakai Hōshuku dated 1934  
29 x 55 3/4in (73.6 x 141.6cm)

**\$1,000 - 1,500**

Sakai Hōshuku (1878-1956) was a painter of the Rinpa tradition, son of Dōitsu. Hōshuku traced his artistic roots back five generations to Sakai Hōitsu (1761-1829).



639

639

**KISHI SCHOOL (19TH CENTURY)**

Dragon in the Clouds

Edo period (1615-1868), 19th century

A large hanging scroll in ink on silk depicting a dragon emerging from clouds and mist, its scaly body writhing in the distance, signed *Renzan Kishi* [ ], sealed *Kishi Toku uji* with other seals, with a wood *tomobako* storage box and an outer cardboard box  
61 1/2 x 38 1/8in (156.2 x 96.9cm)

**\$3,000 - 5,000**



640

**STYLE OF KITAGAWA UTAMARO  
(1754-1806)**

Beauties in the Snow

Edo period (1615-1868), late 18th/19th century  
A hanging scroll painted in ink and color on silk depicting three beauties, two carrying parasols, walking through the snow on a riverbank, with a later wood *tomobako* storage box, the lid bearing an inscription with the attribution  
11 7/8 x 21 1/4in (30.1 x 54cm)

**\$2,000 - 3,000**

641

**MORI TAKAMASA (KÔGA, GYOKUSEN,  
1791/2-1864)**

Ukifune (A Boat Cast Adrift)

Edo period (1615-1868), 19th century  
A large hanging scroll painted in ink, color, gold, and gold leaf on silk depicting a scene from the eponymous chapter of *Genji Monogatari* (The Tale of Genji), signed *Gyokusen Kôga hitsu* and sealed *Gyokusen*, with a wood *tomobako* storage box  
23 3/4 x 25 1/8in (60.3 x 63.8cm)

**\$3,000 - 4,000**

Mori Takamasa was born in Nagoya, and was a versatile artist, learning Kano school, Nanga, and Ukiyo-e style painting and print design. In the present lot we see the influence of his study of the Tosa school of Yamato-e. Before his study of Yamato-e, he was mainly known as Gyokusen, but took the name Takamasa (which can also be read as Kôga) around 1835 when he began his association with the atelier of Tosa Mitsuzane (1780-1852). His artworks are held in the Freer Gallery of Art Collection at the National Museum of Asian Art and the British Museum.

**PROPERTY FROM THE COLLECTION OF  
DRS. EDMUND AND JULIA LEWIS**

642

**SHIBATA ZESHIN (1807-1891)**

Butterfly, Ferns, and Horsetail in the Late Spring  
Meiji era (1868-1912), circa 1880s  
A fan face mounted as a hanging scroll, painted with colored lacquer on paper (*urushi-e*) depicting a small butterfly brushed in very fine lines having landed on the head of a *warabi* fern, with horsetail plants below, signed *Zeshin* and sealed *Koma*, with a fitted lacquered wood storage box which allows the fan face to remain flat while the top and bottom textiles of the scroll are rolled  
11 x 10in (28 x 25.5cm)

**\$4,000 - 6,000**

**Provenance**

Erik Thomsen Gallery, New York, New York

Zeshin, known for his development of the *urushi-e* technique of painting on paper with lacquer, may have been creating artworks in this medium beginning around 1872. In 1876, he submitted an album of *urushi-e* paintings to the Philadelphia International Exhibition, for which he was awarded a prize. There are extant *urushi-e* paintings by Zeshin which are dated as late as 1891, the final year of his life.



640



641



642



**PROPERTY FROM A PACIFIC NORTHWEST COLLECTION**

643

**ANONYMOUS (18TH CENTURY)**

Birds on a Snowy Willow Tree

Edo period (1615-1868), 18th century

A six-panel screen brushed in ink, colors, *gofun* (calcified crushed oyster-shell gesso), and gold leaf on paper with various birds perched in a snow-covered willow tree by a stream

61 1/2 x 142 3/4 in (165.2 x 362.6cm)

**\$30,000 - 50,000**

644

**NO LOT**





645



646

645

**ANONYMOUS (18TH CENTURY)**

Wrangling Wild Horses

Edo period (1615-1868), 18th century

A six-panel screen brushed in ink, colors, *gofun* (crushed calcified oyster-shell gesso), and gold leaf on paper with men capturing and taming wild horses in a spring landscape

41 7/8 x 103 1/4 in (106.4 x 262.3cm)

**\$5,000 - 7,000**

646

**MINAKAMI KEISON (DATES UNKNOWN)**

Flowers and Grasses with Rabbits

Edo period (1615-1868) or Meiji era (1868-1912), 19th century

A set of four panels, originally *fusuma* sliding panels but now mounted as a four-panel folding screen, painted in ink and color depicting flowers and grasses of the four seasons with three rabbits of varied coloration, signed *Keison hitsu* and sealed *Shinsei* and possibly *Shōdō*

**\$6,000 - 8,000**

Keison trained in painting under the famed Rinpa school artist Sakai Hōitsu (1761-1828). His paintings are in the famed Etsuko and Joe Price Collection and the collection of The British Museum.



647

647

**KANO SCHOOL (19TH CENTURY)**

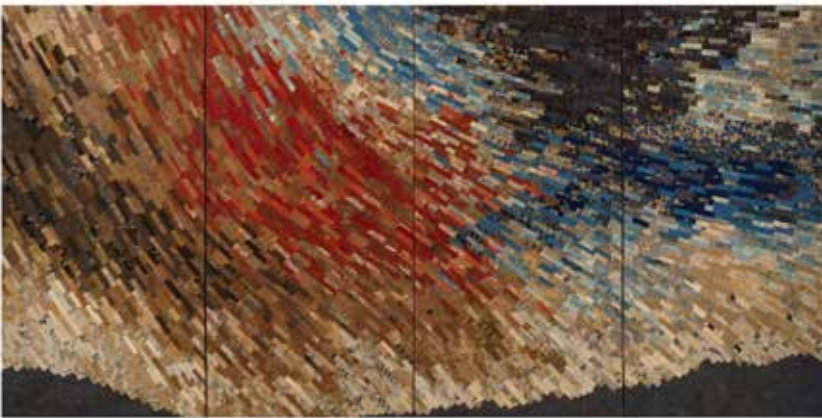
A Genre Painting of Leisure Activities

Edo period (1615-1868), 19th century

A mid-sized six-panel screen painted in ink, color, gold, and gold-leaf on paper, depicting figures at leisure indoors and out-of-doors, including eating dumplings, a man dancing with a pot on his head while his companions drink sake, a man feeding geese from his veranda, a nobleman reading a book, a priest falling from his horse into a river, and others, signed *Kanō Kyūen hitsu* and with a seal  
32 1/8 x 123.5in (81.6 x 313.7cm)

**\$4,000 - 6,000**

A painting of an Egret and Lotus with the signature *Kyūen hitsu* is in the collection of the Museum of Fine Arts, Boston, Massachusetts, accession number 11.4373.



648

648

**MAIO MOTOKO (BORN 1948)**

*Sōfū* (Refreshing Breeze) / *Shinkirō* (Mirage)

Heisei era (1989-2019), early 21st century

A double-sided four-panel folding screen, one side a collage of vintage textiles and earth, the other side a *benigara* (red pigment) and *sumi* (ink)-stained earth composition with a silver foil strip continuing across all four panels  
40 3/8 x 80 7/8in (102.5 x 205.4cm)

**\$3,000 - 5,000**

**Provenance**

Lesley Kehoe Galleries, Melbourne, Australia, 2004

**Published**

Maio Motoko, *Hyōsō o tanoshimu: kakejiku, byōbu o tsukuru* (Enjoying Mountings: Creating Hanging Scrolls and Folding Screens), Tokyo, Nippon Hōsō Shuppan Kyōkai (NHK Publishing), 2002, pp.20-21.

Maio Motoko blends traditional forms of Japanese art with contemporary mediums, creating artworks which are in the collections of museums such as The Metropolitan Museum of Art, New York, and the National Gallery of Victoria, Melbourne.



648



# Works of Art

Including Intro from the Alan and Simone Hartman Collection





PROPERTY FROM THE ALAN AND SIMONE HARTMAN COLLECTION

649 □

**A FOUR-CASE METAL-INLAID INRŌ, A FOUR-CASE LACQUER INRŌ, AND A MINIATURE THREE-CASE LACQUER INRŌ**

Edo period (1615-1868) or Meiji era (1868-1912), 19th century  
The first of rounded rectangular plan with applied *himotōshi*, decorated in gold and silver *hiramaki-e* and *takamaki-e* and embellishments of gold *okibirame* with high-relief inlay of *shakudō*, *shibuichi*, silver, and gold depicting the *Azuma kudari* episode from Chapter 9 of *Ise monogatari* (The Ise Stories): the courtier-poet Ariwara no Narihira (825-880), shown on one side passing Mount Fuji, his servant on the reverse with trees, mountains, and a lake or river, the interiors and risers gold *nashiji*, the shoulders and rims gold *fundame*, signed on the base with gold *hiramaki-e* characters *Kajikawa saku* and with gold-inlaid signature *Hamano Noriyuki* (Kuzui) for the metalwork; with a carved nut *ojime* in the form of a dragon, signed *Kozan*, and a silk cord;  
the second of lenticular plan with integral *himotōshi*, decorated in gold, *aokin*, silver, red, and black *hiramaki-e* and *takamaki-e* against a

black lacquer ground densely sprinkled with *kinpun*, depicting courtiers seated at an outdoor picnic and enjoying the *Kyokusui no utage* entertainment, with an attendant floating sake cups down a river on the reverse, the interiors and risers gold *nashiji*, the shoulders and rims gold *fundame*, signed on the base with gold *hiramaki-e* characters *Kak(y)ōsai*; with a composition *ojime* and a silk cord;  
the third of rounded rectangular plan with applied *himotōshi*, the gold-lacquer ground decorated in gold, silver, and colored *takamaki-e* and *hiramaki-e* with Priest Saigyō on horseback looking up at Mount Fuji accompanied by an attendant holding his sword, the reverse with another attendant, a pine, and cranes, the interiors and risers gold *nashiji*, the shoulders and rims gold *fundame*, signed on the base in gold *hiramaki-e* *Shōkasai*  
3 3/8in (8.6cm) high, the largest (3).

**\$2,500 - 3,500**



650 □

# KAJIKAWA AND YÖYŪSAI LINEAGES

A Four-Case Inrō and a Five-Case Inrō  
Edo period (1615-1868) or Meiji era (1868-1912), 19th century

The first of rounded rectangular plan with integral *himotōshi*, the top, base, and sides finished in gold *Gyōbu nashiji* surrounding a panel on each side, one side with a mounted warrior and the other side with a waterfall and pine trees, executed in appliqué gold, *shakudō*, and copper and gold and *aokin hiramaki-e* and *takamaki-e* on a gold ground, signed on the base in gold *hiramaki-e* *Kajikawa saku* with a red pot-seal *Ei*; the second of rounded rectangular plan with applied *himotōshi*, the gold-lacquer ground decorated in gold, silver, and colored *takamaki-e* and *hiramaki-e* with embellishments of gold *okibirame* depicting three women fulling cloth in a rustic setting, the reverse with Priest Saigyō resting on his hat, looking up at Mount Fuji, the interiors and risers gold *nashiji*, the shoulders and rims gold *fundame*; with a gold-lacquer *hako netsuke* with a bird-and-flower design, the interior with gold foil, with gold *hiramaki-e* signature *Yōyūsai saku*  
4in (10.2cm) high, the largest (2).

\$2,000 - 3,000



650

651 □

# A METAL SAYA INRŌ AND A FOUR-CASE LACQUER INRŌ

Edo period 19615-1868) or Meiji era (1868-1912), 19th century

The first with a *shibuichi* case, of rounded rectangular plan with applied *himotōshi*, chiseled in relief and with details in gold, silver, *shakudō*, and copper depicting a Chinese scholar seated beneath a plum tree, the reverse with a boy attendant pointing at a crane flying by the light of the moon conveyed by the partly visible silver interior case; gold lacquer *ojime*, the netsuke formed from a good *shakudō nanako fuchi-gashira* chiseled in relief and with details in gold with a rooster, hen, and chickens, with signature next to the Chinese boy *Jukakusai Katsutoshi* (Haynes 02906) and with a *kaō*; the second of rounded rectangular plan with applied *himotōshi*, the gold-lacquer ground applied with gold, silver, *shakudō*, and *shibuichi* depicting two Chinese sages riding on mules, a boy attendant on the reverse, the ground below them in gold and *aokin hiramaki-e* and *takamaki-e*, the interiors and risers gold *nashiji*, the shoulders and rims gold *fundame*  
3 3/8in (8.6cm) high, the largest (2).

\$2,500 - 3,500



651



652 □

# **TWO FIVE-CASE INRŌ AND A THREE-CASE KOMA-SCHOOL INRŌ**

Edo period (1615-1868) or Meiji era (1868-1912), 19th century  
 The first of ovoid plan with applied *himotōshi*, decorated in gold, *hiramaki-e* and *takamaki-e* with details in red lacquer and extensive applications of gold foil, depicting cranes and pines, the interiors and risers gold *nashiji*, the shoulders and rims gold *fundame*, signed on the base with gold *hiramaki-e* characters *Kōjusai*, with a red-lacquer pot seal;  
 the second of ovoid plan with applied *himotōshi*, decorated in gold, silver, black, and red *hiramaki-e* and *takamaki-e* against a gold *kinji* ground with three *tanchōzuru* cranes with *tanpopo* (dandelions) and other plants, the interiors and risers gold *nashiji*, the shoulders and rims gold *fundame*; with a stone *ojime* and a silk cord;  
 the third of squared-off lenticular plan with integral *himotōshi*, decorated in high relief of shell and gold lacquer against a gold *Gyōbu nashiji* ground with six cockerels and hens, the interiors gold *fundame*, the risers with geometric and floral grounds, signed on the base with gold *hiramaki-e* characters *Koma Kyūhaku saku*; with a composition *ojime* and a silk cord  
 4in (10.2cm) high, the largest (3).

**\$2,000 - 3,000**





653 □

### KOMA KORYŪ LINEAGE AND OTHERS

Three Four-Case Inrō

Edo period (1615-1868), 19th century

The first of ovoid plan with applied *himotōshi*, the silver-lacquer ground decorated in gold, silver, and colored *takamaki-e* and *hiramaki-e* with embellishments of gold *okibirame* depicting an octopus, waves, and rocks, the reverse with a jar filled with water, the interiors and risers gold *nashiji*, the shoulders and rims gold *fundame*;

the second of rounded rectangular plan with applied *himotōshi*, the black-lacquer ground decorated in gold *hiramaki-e* and *togidashi maki-e* with embellishments of gold *okibirame* depicting a coastal landscape with sailboats, shrine buildings, and a *taikobashi* (drum-shaped bridge), the interiors and risers gold *nashiji*, the shoulders and rims gold *fundame*;

the third of lenticular plan with integral *himotōshi*, the black-lacquer ground, decorated in gold, silver, *aokin* and colored *togidashi maki-e* depicting a river landscape, on one side a bridge, willows and hills, on the other side women gathering tea leaves, the interiors and risers gold *nashiji*, the shoulders and rims gold *fundame*, signed on the base in gold *hiramaki-e* Koma Koryū saku

4in (10.2cm) high, the largest (3).

\$2,000 - 3,000

654 □

#### A FOUR-CASE INRŌ AND TWO THREE-CASE INRŌ

Edo period (1615-1868), 19th century

The first two of squared-off lenticular plan with integral *himotōshi*, the first with a gold ground decorated in black, gold, and silver *hiramaki-e*, *takamaki-e*, and shell with a stylized depiction of a seated male courtier and seven court ladies, the interiors and risers gold *nashiji*, the shoulders and rims gold *fundame*, signed on the base with *hiramaki-e* characters *Inaba tsukuru*;

the second with gold *kinji* ground decorated in gold, silver, and black *hiramaki-e* and *takamaki-e* with three large sparrows embellished with gold *okibirame* flakes, the interiors and risers black lacquer, the shoulders and rims gold *fundame* lacquer;

the third of rounded rectangular plan with applied *himotōshi*, the matt gold ground decorated in gold *hiramaki-e* and *takamaki-e*, lead or pewter, and shell with deer, *hagi* (bush clover), and the moon, the interior gold *fundame* lacquer, composition *ojime*, gold lacquer *hako* in similar style to the *inrō*, with signature on the base *Hokkyō Kōrin* and red seal *Hōshuku*

3 3/8in (8.6cm) high, the largest (3).

**\$2,000 - 3,000**

655 □

#### A ZESHIN-STYLE TONKOTSU AND TWO INRŌ

Edo period (1615-1868) or Meiji era (1868-1912), 19th/20th century

The lacquer *tonkotsu* of standard form, decorated with partially folded fans in gold and colored *hiramaki-e* against a brown lacquer ground, with black-lacquer signature on the base *Zeshin*; with a hardwood lid, amber *ojime*, and a silk cord;

the first *inrō* of five cases in rounded rectangular plan with applied *himotōshi*, the five cases each with a rounded profile, decorated in gold, red, and black *takamaki-e* and gold *okibirame* with an ancient plum tree in blossom against a lustrous black-lacquer ground, the interiors and risers gold *nashiji*, the shoulders and rims gold *fundame*, signed on the base with gold *hiramaki-e* characters *Kyūsen ga* with a red seal; with a glass bead and a black-lacquer *manjū* netsuke with a flowering plum in gold *takamaki-e* and shell inlay, signed in gold *hiramaki-e* *Shōzan* with a *kaō* and with an inlaid shell plaque signed *Shibayama*; the second *inrō* of four-cases in rounded rectangular plan with applied *himotōshi*, decorated in gold, silver, and colored *togidashi maki-e* with gold *kinpun* depicting laborers on one side pulling a boat on the other, amongst reeds and riverbanks, the interiors and risers gold *nashiji*, the shoulders and rims gold *fundame*, signed on a *himotōshi* in typical Shiomi style *Shiomi Masanari*; with a stone *ojime* and a silk cord

3in (7.6cm) high, the largest (3).

**\$2,500 - 3,500**

#### Provenance

Mizutani Hidejirō Collection, sold Bonhams, New York September 16, 2009, lot 3025.

#### Published

Mizutani Hidejirō, *Mizutani korekushon, inrō no kenkyū*, Kyoto, Hakusha, 1988, no. 107.

656 □

#### SHŌJŌSAI CHION (1893-1978), THE YAMADA JŌKASAI LINEAGE, AND THE TATSUKE LINEAGE

Two Three-Case *Inrō* and a Four-Case *Inrō*

Edo period (1615-1868) and Showa era (1926-1989), 19th and 20th century

The first of rounded rectangular plan with applied *himotōshi*, comprising a *saya* in two separate sections and a three-case *inrō*, the *saya* decorated in gold and colored *hiramaki-e* and *takamaki-e* depicting pine, bamboo, and plum blossom, the interior gold *nashiji*, the *inrō* with a rectangular panel on one side and a roundel on the other, the panel depicting an *oni* cowering by a garden fence and the roundel Okame preparing to pelt the *oni* with dried beans, all in fine polychrome *hiramaki-e* and *takamaki-e* against *kinpun* and *ginpun* grounds, the interiors and risers gold *nashiji*, the shoulders and rims gold *fundame*, signed on the base of the *saya* with gold *hiramaki-e* characters *Shōjōsai Gion*, with a red lacquer *kaō*; with a stone *ojime* and a silk cord;

the second of ovoid plan with applied *himotōshi*, decorated in gold, *aokin*, red, and black *hiramaki-e* and *takamaki-e* with gold *kinpun* depicting Ebisu holding a carp aloft, another deity and an attendant on the reverse, the interiors and risers gold *nashiji*, the shoulders and rims gold *fundame*, signed on the base with gold *hiramaki-e* characters *Jōkasai*; with a black-lacquer *ojime* and a silk cord;

the third of lenticular plan with integral *himotōshi*, decorated in gold and colored *takamaki-e*, on one side Shōki wearing a distressed expression, on the other a large gold *hiramaki-e* signature *Tsunenobu* (Kano Tsunenobu, 1636-1713) indicating the origin of the Shōki motif accompanied by a *tsuishu* seal, the interiors black lacquer, signed next to the seal with gold *hiramaki-e* characters *Tatsuke saku*; with a marbled lacquer *ojime* and a silk cord

3 1/2in (8.9cm) high, the largest (3).

**\$2,500 - 3,500**

#### Provenance

The Champoud Collection, the first *inrō* only

The second, Ex C.M.(?) Collection

For Shōjōsai Chion, see E.A.Wrangham (Joe Earle ed.), *The Index of Inrō Artists*, Harehope, Northumberland, 1995, p.249.



654



655



656





657 □

### THREE FOUR-CASE INRŌ

Edo period (1615-1868) or Meiji era (1868-1912), 19th/late 19th century

Each of rounded rectangular plan with applied *himotōshi*, the first decorated in gold and *aokin hiramaki-e* and *takamaki-e* with dense *kinpun* against a *roiro* ground, depicting sparrows flying and perched around a grove of bamboos with irrigation pipes, the interiors and risers gold *nashiji*, signed in gold *hiramaki-e* on the base *Yōyūsai saku*; with a carved nut *ojime* and a silk cord; the second decorated in gold, *aokin*, silver, and black *hiramaki-e* and *takamaki-e* with bamboo plants and a *semi* (cicada) in high relief, the interiors and risers gold *nashiji*, the shoulders and rims gold *fundame*; with a metal *ojime* in the form of a cicada and a wood netsuke in the form of a cicada resting on a walnut shell, and a silk cord; the third decorated in gold, silver, and red *takamaki-e* with details in shell and gold foil against a black-lacquer ground with a pigeon perched on a lantern hanging from the eaves of a Shinto shrine at New Year, suggested by a flowering plum branch, the reverse with two pigeons in flight, the interiors and risers gold *nashiji*, the shoulders and rims gold *fundame*; with a silvered metal *ojime* and a silk cord  
3 7/8in (9.8cm) high, the largest (3).

\$2,000 - 3,000

### Provenance

Mizutani Hidejirō Collection, sold Bonhams, New York, September 16, 2009, lot 3028, (the second *inrō*)

### Published

Mizutani Hidejirō, *Mizutani korekushon, inrō no kenkyū*, Kyoto, Shohakusha, 1988, no. 52.





658 □

**YAMADA JŌKASAI AND KOMA KYŪHAKU LINEAGES,  
AND ANONYMOUS**

Two Four-Case *Inrō* and a Five-Case *Inrō*

Edo period (1615-1868) or Meiji era (1868-1912), 19th century

The first of ovoid plan with applied *himotōshi*, decorated in gold, silver, and colored *hiramaki-e* and *takamaki-e* with details in shell and *okibirame* embellishments depicting three *karako* (Chinese children) on an elephant beneath a pine tree, another child with a tasseled hat on the reverse, the interiors and risers gold *nashiji*, the shoulders and rims gold *fundame*, signed on the base with gold *hiramaki-e* characters *Jōkasai*; with a stone *ojime* carved with a peach and a silk cord; the second of rounded rectangular plan with applied *himotōshi*, decorated in gold, black, and colored *hiramaki-e* and *takamaki-e* with details in shell against a gold *kinji* ground depicting Seiōbo, the “Queen Mother” of the West with an attendant holding a fan, the reverse with a banana plant, an auspicious rock, and a curtain, the interiors and risers gold *nashiji*, the shoulders and rims gold *fundame*, signed on the base with gold *hiramaki-e* characters *Koma Kyūhaku saku*, with a stone *ojime* and a silk cord;

the third of lenticular plan with integral *himotōshi*, decorated in gold, silver, and colored *hiramaki-e* and *takamaki-e* with details in shell against a gold *kinji* ground depicting the Shichifukujin (Seven Gods of Good Fortune): on one side Jurōjin, Fukurokuju, and Hotei and on the other Ebisu, Benten, Bishamon, and Daikoku, each with their respective attributes, the interiors and risers gold *Gyōbu nashiji*, the shoulders and rims gold *fundame*; with an openwork metal *ojime* and a silk cord

3 5/8in (9.2cm) high, the largest (3).

**\$2,000 - 3,000**



659 □

**A KOMA-SCHOOL FIVE-CASE INRŌ, A KAJIKAWA LINEAGE FIVE-CASE INRŌ, AND A FOUR-CASE INRŌ**

Edo period (1615-1868), 19th century

The first of rounded rectangular plan with applied *himotōshi*, decorated in gold, silver, and black *hiramaki-e* and *takamaki-e* with details in shell and gold *okibirame* against a black lacquer ground depicting stylized autumn plants, the interiors and risers gold *nashiji*, the shoulders and rims gold *fundame*, with gold *hiramaki-e* signature *Zeshin* and seal *Koma*; with a stone *ojime* and a black lacquer *hako* netsuke decorated in gold and black lacquer with a gardener's scissors and flowers, with incised signature *Zeshin*;

the second of ovoid plan with applied *himotōshi*, decorated in gold and silver *takamaki-e* with details in shell depicting a flowering plum tree and sparrows against a black lacquer ground, the interiors and risers gold *nashiji*, the shoulders and rims gold *fundame*, signed on the base with gold *hiramaki-e* characters *Kajikawa saku*; with a silver *ojime* and a silk cord;

the third of rounded rectangular plan with applied *himotōshi*, decorated in gold, silver, and colored *hiramaki-e* and *takamaki-e* against a polished black *roiro* background depicting a mass of autumn plants by a garden fence, the interiors and risers gold *nashiji*, the shoulders and rims gold *fundame*; with an ivory *ojime* and a silk cord 3 7/8 in (9.8cm) high, the largest (3).

**\$2,000 - 3,000**



660 □

# KÔGETSU (ACTIVE 19TH/20TH CENTURY)

A Four-Case *Inrô*

Meiji era (1868-1912), 19th/20th century

Of rounded rectangular plan with applied *himotôshi* and curved profile, decorated in gold, black, and red *hiramaki-e* and *takamaki-e* and rich shell inlay with on one side an arrangement of peonies, chrysanthemums, and other flowers in a basket suspended from a floor stand and on the other side a ewer on a tray, flower-arranging scissors, plum blossom, and butterflies, the interiors and risers gold *nashiji*, the shoulders and rims gold *fundame*, the base with a groove for the *himotôshi*, signed on the base with gold *hiramaki-e* characters *Kôgetsu saku*; with a carved ivory *ojime* and an openwork ivory netsuke carved with tea utensils, and a silk cord

3 3/8in (8.6cm) high

\$1,000 - 1,500



660

661 □

# AN UNUSUAL SINGLE-CASE INRÔ

Edo period (1615-1868) or Meiji era (1868-1912), 19th century

With circular profile and applied *himotôshi*, the gold *nashiji* ground decorated in gold and *aokin takamaki-e* and inlay of shell depicting a beetle, dragonfly, flowers, and leaves, the interior black lacquer with gold *hirame*; carved red lacquer *ojime*; *manjû* netsuke with a bone plaque pierced and inlaid with a dragonfly and lotus

3in (7.6cm) high

\$1,000 - 1,500



661



662 □

### THREE FIVE-CASE INRŌ

Edo period (1615-1868), 19th century

Each of ovoid plan with applied *himotōshi*, decorated in gold and *aokin hiramaki-e* and *takamaki-e* with embellishments of gold *okibirame* against a black lacquer ground, the first depicting a river landscape with pines and two bridges, the top and base with pines and plants, the interiors and risers gold *nashiji*, the shoulders and rims gold *fundame*; with a bone *ojime* and a silk cord; the second decorated depicting bundles of firewood and a flowering plum tree, the interiors and risers gold *nashiji*, the shoulders and rims gold *fundame*; with a *shippō* enamel *ojime* and a silk cord; the third depicting a seashore with pines, boats, and salt-evaporation kilns, the interiors and risers gold *nashiji*, the shoulders and rims gold *fundame*; with a stone *ojime* and a silk cord

4in (10.2cm) high, the largest (3).

\$2,000 - 3,000



663 □

**KAJIKAWA LINEAGE**

A Four-Case *Inrō*

Edo period (1615-1868), 19th century

Of rounded rectangular plan with applied *himotōshi*, the gold-lacquer ground decorated in gold, silver, and colored *hiramaki-e* and *takamaki-e*, embellished with gold *okibirame* flakes, depicting horses beneath a willow tree, the interiors and risers gold *nashiji*, the shoulders and rims gold *fundame*, signed on the base in gold *hiramaki-e* *Kajikawa saku* with a red pot-seal *Ei*

3 3/8in (8.6cm) high

**\$1,000 - 1,500**



663

664 □

**TATSUKE TAKAMASU (ACTIVE LATE 19TH/ EARLY 20TH CENTURY)**

A Four-Case *Inrō*

Meiji era (1868-1912), late 19th/early 20th century

Of ovoid plan with applied *himotōshi*, decorated in gold, *aokin*, and silver *togidashi maki-e* with incrustation and staining, depicting on one side two drinkers, one with a bucket and branch of cherry blossom on his back, returning from a *hanami* (blossom-viewing) party, on the other side cherry blossom and bamboo, the interiors and risers gold *nashiji*, the shoulders and rims gold *fundame*, signed on the *himotōshi* in gold *hiramaki-e* characters *Tatsuke Takamasu kore o tsukuru*; with a stone *ojime*, a netsuke carved in openwork with a man admiring flowers, and a silk cord

3 3/4in (9.5cm) high

**\$1,000 - 1,500**

This artist is one of the members of the Tatsuke Lineage listed in E.A.Wrangham (Joe Earle ed.), *The Index of Inrō Artists*, Harehope, Northumberland, 1995, p.286, col.1.



664

665 □

**A FIVE-CASE INRŌ OF KŌAMI LINEAGE AND A FOUR-CASE METAL-INLAID INRŌ**

Edo period (1615-1868) or Meiji era (1868-1912), 19th/20th century  
The first of ovoid plan with applied *himotōshi*, decorated in gold, *aokin*, silver, black, and red *hiramaki-e*, *takamaki-e*, *togidashi maki-e* with details in shell depicting the Dream of Rosei or Kantan Dream: on one side Rosei lies briefly asleep on a carved lacquer bed, his face as usual seen through a translucent shell fan, on the other side his everyday possessions contrasting with his dream of being carried in an official carriage, the interiors and risers gold *nashiji*, the shoulders and rims gold *fundame*, signed on the base with gold *hiramaki-e* characters *Kōami Nagataka (Chōkō)* with a red-lacquer *kaō*; with a stone *ojime* and a silk cord;

the second of oval plan with applied *himotōshi*, the polished gold ground decorated in applied gold, silver and *shakudō*, and gold, silver, and red *hiramaki-e* and *takamaki-e* depicting on one side a Chinese sage taming a dragon and on the other side two Chinese boys, one holding a box, the interiors and risers gold *nashiji*, the shoulders and rims gold *fundame*, with *hiramaki-e* signature on the base *Hanabusa Itchō* for the design and *Hamano Noriyuki* on a gold plaque  
4 1/4in (10.8cm) high, the largest (2).

**\$1,500 - 2,000**



665



666 □

#### YAMADA JOKASAI LINEAGE AND TWO OTHERS

Two Four-Case *Inrō* and a Three-Case *Inrō*

Edo period (1615-1868), 19th century

The first of lenticular plan with applied *himotōshi*, the brown-lacquer ground decorated with widely and regularly spaced gold flakes and with three horses, two on one side and one on the other, in gold, silver, and black *takamaki-e*, the interior and risers with gold flakes on a gold *hirame* ground, the shoulders and rims gold *fundame* lacquer; grained wood *ojime*, signed on the front next to the single horse *Jōkasai Hirotsato ga* with a red seal *Hirotsato*;

the second in the form of a *yoroi* (suit of armor) mounted on a box, the wood substrate carved in relief and decorated in gold, *aokin*, and colored *hiramaki-e* and *takamaki-e*, the interiors and risers gold *nashiji*, the shoulders and rims gold *fundame*; with a carved nut *ojime* and a silk cord;

the third of rounded rectangular plan with applied *himotōshi*, decorated in gold, *aokin*, black, and colored *hiramaki-e* and *takamaki-e*, with embellishments of fine gold *kinpun* and *okibirame* depicting three demons on one side straining to pull a cord held in the teeth of a seated samurai on the reverse, a leafy tree above, the interiors and risers gold *nashiji*, the shoulders and rims gold *fundame*, signed on the base with gold *hiramaki-e* characters *Kohōsai*; with a colored stone bead and a silk cord  
4 7/8 in (12.4 cm) high, the largest (3).

**\$2,000 - 3,000**

For *Kohōsai*, see E.A. Wrangham (Joe Earle ed.), *The Index of Inrō Artists*, Harehope, Northumberland, 1995, p.137, col.2, which notes the artist's penchant for "entertaining and unusual subjects."





667 □

#### KAJIKAWA LINEAGE AND SHIBATA LINEAGE

A Five-Case *Inrō* and Two Four-Case *Inrō*

Edo period (1615-1868) or Meiji era (1868-1912), 19th century

The first of rounded rectangular plan with applied *himotōshi*, decorated in gold and red *takamaki-e* with on one side a branch of peach in a basket and on the reverse another plant, all against a black-lacquer ground sprinkled with clouds of tinted *hirame*, the interiors and risers gold *nashiji*, the shoulders and rims gold *fundame*, signed on the base with gold *hiramaki-e* characters *Kajikawa saku* with a red-lacquer seal *Ei*; with a stone *ojime* and a silk cord;

the second of ovoid plan with applied *himotōshi*, decorated in gold, *aokin*, and colored *hiramaki-e* and *takamaki-e* and rich applications of shell with floral roundels featuring *kiku* (chrysanthemum), *tsubaki* (camellia), *sakura* (cherry), *ume* (plum), *botan* (peony), *hagi* (bush clover), *suisen* (narcissus), and *fujii*(wisteria), the interiors and risers gold *nashiji*, the shoulders and rims gold *fundame*, signed on the base with gold *hiramaki-e* characters *Shinsai*; with a stone *ojime* and a silk cord;

the third of ovoid plan with applied *himotōshi*, decorated in gold *takamaki-e* with a branch of peony against a black lacquer ground, the interiors and risers gold *nashiji*, the shoulders and rims gold *fundame*, signed on the base in gold *hiramaki-e* characters *Kajikawa Yoshinobu saku* with a red-lacquer pot seal enclosing the character *Bi*

**\$2,500 - 3,500**

3 3/4in (9.5cm) high, the largest

For Shinsai, the second son of Shibata Zeshin, see E.A.Wrangham (Joe Earle ed.), *The Index of Inrō Artists*, Harehope, Northumberland, 1995, p.242; the roundel decorations resemble those designed by Zeshin for the Meiji Palace ceiling, see Yokomizo Hiroko and Satsuma Masato, *Shibata Zeshin: Meiji kyūden no tenjōga to shaseichō* (Draft Sketches for the Meiji Palace Ceiling and Sketchbooks), Tokyo, Tōkyō Geijutsu Daigaku Daigaku Bijutsukan, 2005

For Yoshinobu, see E.A.Wrangham (Joe Earle ed.), *The Index of Inrō Artists*, Harehope, Northumberland, 1995, p.337, col.2. The seal on this lot encloses a different character than the one illustrated by Wrangham.



Another view

## PROPERTY OF VARIOUS OWNERS

668

### KOMA YASUTADA (ACTIVE 18TH/19TH CENTURY)

A Fine Lacquer *Inrō* Box with Five *Inrō*

Edo period (1615-1868), 19th century

The rectangular box with two hinged sections opening to reveal recessed sectional compartments for suspending *inrō* for display, and with removable silk pads to protect the *inrō* while suspended, the central body fitted with six shallow rectangular drawers for storing *inrō*, the exterior decorated with a scene of cranes in flight and wading in a marsh by a *torii* gate below clouds in black, silver, red and gold *hiramaki-e* and *takamaki-e* with highlights of *hirame*, *nashiji*, and *kinpun*, the silver hardware chiseled with fine lines and overlaid with gilt, the interior finished in *nashiji* and *fundame*, the drawers fitted with silver-ring drawer-pulls, signed on one side *Koma Yasutada saku* and inscribed *Hōgen Eishin* (for the design), with a *kaō*, and sealed; the first four *inrō* of five cases in lenticular plan with integrated *himotōshi*, the first decorated in gold lacquer with black, silver and red *takamaki-e* and inlays of shell with a beauty holding a fan asleep at a writing desk dreaming of Mount Fuji, a hawk, and an eggplant, all New-Year portents of good luck, signed *Koma Kansai saku*, fitted

with a copper bamboo-form *ojime*, and a staghorn *Ryusa*-style netsuke carved with gourds and inset with an iron disk with grapes in brass inlays, signed *Ryūmin*;

the second of gold lacquer decorated with a peacock and peahen by a pine tree and peony bush in gold, silver and red *takamaki-e* and shell, *hirame*, and *nashiji* highlights, signed *Koma Kansai saku*, fitted with a hardstone cylindrical *ojime* and a hardstone netsuke carved as a pleasure boat;

the third of gold lacquer decorated with beauty leaning on an armrest holding a fan while her companions play a flute and hand drum in gold, silver, red, and black *takamaki-e* and *kirikane*, signed *Koma Kansai saku*, fitted with a hardstone bead *ojime* and a bovine horn square *manju* netsuke carved with Chinese lions in peonies; the fourth of gold lacquer decorated with travelers in a riverboat in gold, silver, black, and red *takamaki-e* with *kirikane* and *nashiji* highlights, signed *Kyūhaku saku*, fitted with a hardstone cylindrical *ojime* and a hardstone netsuke carved as a stylized pair of ducks;

and the fifth of four cases in lenticular plan in gold lacquer with integrated *himotōshi*, decorated with a Shirabyōshi dancer in an elaborate kimono, and holding a fan beneath a pine tree at the water's edge in gold, silver, red, and black *takamaki-e*, *hiramaki-e*, and *togidashi maki-e*, signed *Kajikawa saku*, fitted with a hardstone cylindrical *ojime*

The *inrō* box: 12 x 17 x 10 1/2 in (30.5 x 43.2 x 26.7 cm), closed (6).

**\$10,000 - 15,000**

### Provenance

French & Company, Inc. New York, New York, 1966, purchased as a set







669

669

**A PORTABLE LACQUERED WOOD CABINET**

Edo period (1615-1868), 18th/19th century  
The rectangular cabinet fitted with hinged doors and decorated in dense *nashiji* with the triple hollyhock *aoi* family crest, the two removable drawers which span the breadth of the cabinet and the interior of the doors decorated in a *nashiji* cloud pattern and the same crest as the exterior, the metal hardware protecting the top edge from the long *saotoshi* handles on each side and the eight corners of the cabinet; keys to the drawer locks now lost  
13 x 16 3/4 x 14in (33 x 42.5 x 35.5cm)

**\$1,500 - 2,000**

670 □

**A LACQUER BUNDAI (WRITING TABLE)**

Edo period (1615-1868) or Meiji era (1868-1912), 19th century  
Rectangular, set on four bracket feet and decorated in gold, silver, red, black, and brown *hiramaki-e* and *takamaki-e* and embellishments of *kirikane*, *okibirame*, and *hirame* against a *nashiji* ground with a scene of hunters taking down a boar and in pursuit of a stag and hare, the silver hardware chiseled with scrolling vines  
With a wood *tomobako* storage box  
13 1/8 x 23 7/8 x 4 7/8in (33.3 x 60.6 x 12.4cm)

**\$1,000 - 1,500**

**Provenance**

French & Company, Inc. New York, New York, 1966

671

**A GOLD-LACQUER BUNDAI (WRITING TABLE)**

Edo period (1615-1868) or Meiji era (1868-1912), 19th century  
Rectangular, set on four bracket feet decorated in gold, silver, and brown *takamaki-e* and *hiramaki-e* with *kirikane* and *hirame* embellishments with a temple pavilion on a shoreline among rocks and rolling hills with pine and cryptomeria trees, the hardware decorated with scrolling vines in relief against a *nanako* ground, the legs and underside *nashiji*  
With a wood *tomobako* storage box  
14 1/2 x 26 3/8 x 4 7/8in (36.8 x 67 x 12.4cm)

**\$3,000 - 5,000**

**Provenance**

French & Company, Inc. New York, New York, 1966



670



671





672

**HAYASHI BUNSHŪ (1895-?), GYŌZAN, SHŌSAI, AND MIKIZŌ  
(DATES UNKNOWN, ACTIVE MID-20TH CENTURY)**

A Fine Inlaid-Lacquer *Bunko* (Document Box)

Showa era (1926-1989), circa 1937

Rectangular with an *inrōbuta* (flush-fitting) lid, the exterior decorated in high-relief *rōgin-nuri* and two shades of matte gold lacquer, with highlights of *mura-nashiji* and inlaid shell against a *roiro-nuri* ground with a bold design of Pegasus in silver inlay shown with wings spread in flight through parting clouds, the earth visible below, the interior decorated with the Milky Way in inlaid mother-of-pearl and applied gold foil among clusters of silver and gold *hirame*; with silver rims, unsigned  
13 x 10 1/8 x 4 1/2in (33 x 25.7 x 11.4cm)

**\$15,000 - 20,000**

Although this unusual piece of mid-twentieth-century Japanese lacquer is unsigned, the names of the artists involved (four of them based in Kyoto) are known from the signatures on the *tomobako* (storage box) for an almost identical piece dated 1937 included in the exhibition *Deco Japan: Shaping Art and Culture* that toured to several U.S. venues from spring 2012. Titled *Tenba sora o yuku onbunko* (Stationery Box with Heavenly Horse Striding the Firmament), the box bears striking testimony to Japan's imperialist attitude during the later 1930s, with the winged steed soaring over most of what would soon be called the Dai Tōa Kyōeiken (Greater East Asia Co-Prosperity Sphere). The principal artist, Hayashi Bushū, studied lacquer art in Kanazawa, Ishikawa Prefecture, before moving to Kyoto where he exhibited several times at the Shōwa Bijutsu Kōgeiten (Showa Art Exhibition). See Kendall H. Brown, *Deco Japan: Shaping Art and Culture, 1920-1945*, exhibition catalogue, Alexandria, Va.: Art Services International, 2012, cat. no. 40.



673

673

#### A WOVEN RATTAN BOX AND COVER

**Edo period (1615-1868), 17th century**

Rectangular, with a domed cover with rounded corners, covered with finely woven rattan basketry decorated with cotton flowers in gold *hiramaki-e*, shell and pewter inlays, the interior with Rinpa-style swirling water in rich gold *hiramaki-e* on a black lacquer ground  
9 1/4 x 7 3/8 x 2 1/2 in (23.5 x 18.8 x 6.4cm)

**\$800 - 1,200**



674

#### A BLACK-LACQUER ACCESSORY BOX

Taisho era (1912-1926)

A rectangular *tebako* with inset rounded corners, the flat-topped lid of *inrōbuta* (flush-fitting) type, the top and sides with chrysanthemum blossoms and rocks by a stream; the wood substrate covered in black lacquer and decorated principally in gold and silver *hiramaki-e*, *takamaki-e*, and *togidashi maki-e* with accents of gold *kirigane* and *hirame* and shell inlay finished in gold *keuchi* lacquer; the interior and base black *roiro* with rich gold *hirame*, the rims silver; with a wood storage box

3 5/8 x 8 3/8 x 10 1/8 in (9.3 x 20.2 x 25.7cm)

**\$2,000 - 3,000**

#### Provenance

Scholten Japanese Art, New York, July 15, 2002



674



675

#### A BLACK-LACQUER ACCESSORY BOX

Meiji (1868-1912) or Taisho (1912-1926) era, early 20th century

A *tebako* of standard early twentieth-century form with rounded corners, the *inrōbuta* (flush-fitting) lid with a *chiri-i* ledge, rising to a slightly domed top, the box fitted with a *akego* (inner tray); the exterior with one stand of chrysanthemums and another of daisies; the wood substrate covered in polished black *roiro* lacquer and decorated in gold and silver *hiramaki-e* and *takamaki-e* with gold *kirigane* and *hirame*, the rims silver, the interior and base silver *hirame*; with a lacquered wood *tomobako* storage box  
5 5/8 x 8 1/2 x 10 5/8 in (14.2 x 21.5 x 27.1cm)

**\$1,500 - 2,500**

#### Provenance

Erik Thomsen/Hamlet Antiques, Arts of Pacific Asia, New York, September 17, 1999

#### Exhibited

Cornell University, Herbert F. Johnson Museum of Art, "Scattered Gold and Midnight Gloss, Japanese Lacquer from the Anbinder Collection," March 31-July 8, 2007



675





676

676

**YAMAZAKI KAKUTARŌ (1899-1984)**

A Lacquer *Suzuribako* (Box for Writing Utensils)

Showa era (1926-1989), circa 1938-1942

The rounded rectangular box with an *kabusebuta* (overhanging lid) decorated in russet-brown and silver *hiramaki-e*, *togidashi maki-e*, and silver *kinpun* on a black-lacquer ground sprinkled with gold and silver *hirame* with two galloping horses, the interior lacquered reddish brown with silver lacquer rims, fitted with a silver water dropper and a rectangular inkstone with silver lacquer edges, signed on the underside of the lid *Hokudō saku*

With a wood *tomobako* storage box inscribed *Yakushin maki-e suzuribako*, signed on the underside of the lid *Hokudō Yamazaki Kakutarō saku* and sealed *Yamazaki and Hokudō*

8 7/8 x 7 1/8 x 1 3/8in (22.5 x 18 x 4.1cm)

**\$2,500 - 3,500**

For a stationery box with a closely related design in the National Gallery of Victoria, see <https://www.ngv.vic.gov.au/explore/collection/work/141431/>

**PROPERTY FROM THE COLLECTION OF DRS. EDMUND AND JULIA LEWIS**

677

**A RITSUŌ-STYLE WOOD HIBACHI (BRAZIER)**

Meiji (1868-1912) or Taisho (1912-1926) era, 19th/20th century

The body covered in clear lacquer and decorated in high-relief gold and black lacquer and applied pewter with lotus leaves and blossoms, inset with two copper handles and fitted with a copper liner and a bronze cover pierced with dragonflies, with an inlaid ceramic seal *Kan* 8 1/4in (21cm) high; 11in (27.9cm) diameter

**\$1,500 - 2,500**



677

**PROPERTY OF VARIOUS OWNERS**

678

**A SHIBAYAMA INLAID BOX AND COVER**

Meiji era (1868-1912), late 19th century  
Rectangular, with a flush-fitting cover  
decorated overall with flower blossoms in  
inlays of shell, the interior and base *nashiji*,  
signed on an inlaid tablet *Shibayama*  
6 1/8in (15.5cm) wide

**\$2,000 - 3,000**

678

**PROPERTY FROM THE COLLECTION OF  
BETTY DORÉ**

679

**A SMALL LACQUER FAN-SHAPED  
KŌBAKO (INCENSE CONTAINER)**

Edo period (1615-1868), 19th century  
Modeled as overlapping fans decorated  
in gold, brown, black, and red *hiramaki-e*,  
*takamaki-e*, and *togidashi maki-e* with  
sparrows perched in a nandina bush, and  
a rocky landscape, the sides with autumn  
grasses and stylized floral vines against a  
*nashiji* ground, the interior and base *nashiji*  
With a wood *tomobako* storage box  
6in (15.2cm) wide

**\$2,000 - 3,000**

679

680

**A SMALL THREE-TIER LACQUER  
JŪBAKO (STACKING BOX)**

Meiji era (1868-1912), late 19th century  
Of square section with lobed corners  
decorated with roundels of birds and  
animals, flowers, and butterflies in gold, silver,  
and red *takamaki-e* and *hiramaki-e* with  
embellishments of *kinpun* and *nashiji* against a  
black ground lightly dusted with *kinpun*, *nashiji*  
interiors

With a wood *tomobako* storage box  
3 3/8 x 3 3/8 x 3 3/8in (8.6 x 8.6 x 8.6cm)

**\$800 - 1,200**

680





681

**NEMOTO WORKSHOP**

A Pair of Inlaid-Lacquer Vases

Meiji era (1868-1912), late 19th century

The elongated ovoid vases with a bright *kinji* ground embellished with *okibirame* and inlaid with shell, lacquer, and horn, with birds among flowering plants, gasses, and bamboo by a stream in gold and brown *togidashi maki-e*, with applied silver rims chiseled with chrysanthemum and paulownia flowers and vines, each vase supported by three silver feet formed as mice; with fitted hardwood stands, signed *Nemoto* on inlaid shell reserves

7 3/4in (19.5cm) high overall (2).

**\$8,000 - 10,000**



**PROPERTY OF VARIOUS OWNERS**

682

**ATTRIBUTED TO HAYASHI KODENJI (1831-1915)**

A Large Faceted Cloisonné-Enamel Vase

Meiji era (1868-1912), late 19th century

Of baluster form with six faceted sides worked in colored enamels, silver wire, and sculpted silver wire with a variety of birds in flight and perched in a blossoming cherry tree and trailing wisteria vines, all against a black ground, the neck decorated with alternating roundels of phoenixes and dragons on a band of floral lozenges and paulownia blossoms, the rim with additional floral lozenges and the foot with a band of lappets, copper rims and gilt-metal liner, *unsigned*  
 14 15/16in (35.9cm) high

**\$8,000 - 12,000**



683

**NAMIKAWA YASUYUKI (1845-1927)**

A Large Cloisonné-Enamel Jar and Cover

Meiji era (1868-1912), circa 1880-1890

Spherical, set on a splayed foot and worked in colored enamels and gold and silver wire, decorated with three large oval panels of birds and butterflies among blossoming flowers against a pale yellow ground, the surrounding areas decorated with chrysanthemums and trailing vines on a black ground, the shoulder with a lappet band containing confronted phoenixes, the domed cover with a continuation of the design and surmounted with a chrysanthemum-bud finial, the foot decorated with floral lozenges, signed on the underside in a silver tablet *Kyōto Namikawa*

6 1/8in (15.5cm) high

**\$10,000 - 15,000**

For a nearly identical jar in the Khalili Collection, see Oliver Impey et al., *The Nasser D. Khalili Collection, vol.3, Enamel*, London, Kibo Foundation, 1995, no. 6.





684

684

**ATTRIBUTED TO NAMIKAWA SŌSUKU  
(1847-1910)**

A Fine Cloisonné-Enamel Rounded  
Rectangular Box and Cover

Meiji era (1868-1912), late 19th/early 20th  
century

Worked in white, gray, and black *musen*  
("wireless") enamels with a scene of a crow  
perched on a snowy branch on the cover,  
some details of the crow highlighted in  
hammered gold wire, the branch continuing  
onto the body of the box, the ground tan and  
gray, the mounts of gilt-copper, the interior  
and underside of the box a plum-colored  
ground

1 x 2 7/8 x 2 7/8in (2.5 x 7.3 x 7.3cm)

**\$1,200 - 1,800**



685

685

**A SILVER CIGARETTE BOX**

Meiji era (1615-1868), late 19th century

Rectangular with a flush-fitting cover,  
decorated on the top with a 16-petal  
chrysanthemum crest in gold, the corners  
engraved with decorative flourishes, the  
underside mark *Jungin* (pure silver)

5in (12.8cm) wide

**\$1,000 - 1,500**



686

686

**NOGAWA COMPANY**

A Bronze Vase

Meiji era (1868-1912), late 19th century

Cast in bronze, chiseled on the surface,  
and inlaid in silver and gold with confronted  
dragons, the shoulder with a collar of floral  
lappets in silver, copper, and *shakudō*, signed  
on the underside with the mark of the Nogawa  
Company

8 5/16in (21cm) high

**\$1,500 - 2,000**

687

**ŌMORI MITSUMOTO (ACTIVE EARLY 20TH CENTURY)**

A Bronze *Okimono* (Ornament) of a Hare  
Meiji (1868-1912) or Taisho (1912-1926) era,  
early 20th century

The hare naturalistically modeled, sitting up  
alert on its front paws with its head turned to  
the left, signed on the base *Mitsumoto saku*  
(Made by Mitsumoto); with a wood *tomobako*  
storage box titled and signed *Ōmori*  
*Mitsumoto saku* (Made by Ōmori Mitsumoto),  
with a seal

6 3/8 x 4 1/8 x 6 1/8 in (16.2 x 10.5 x 15.5cm)

**\$1,200 - 1,800**

**Provenance**

Midori Gallery, Coconut Grove, Fl.



687

**PROPERTY OF ANOTHER OWNER**

688

**MIYABI ATSUYOSHI WORKSHOP**

A Pair of Inlaid Bronze Vases

Meiji era (1868-1912)

Of baluster form cast in bronze and chiseled  
and inlaid in gold, silver, copper, and *shakudō*  
with a continuous design of a samurai  
beneath a pine tree about to release a falcon,  
and an attendant on a bridge with a dog on  
a lead, cranes and other birds in flight over  
a distant shrine and Mount Fuji, the neck  
decorated with lightning designs and grape  
vines, the rim and foot with key fret bands,  
signed on the base *Kyōto Miyabi Atsuyoshi*  
10 5/8 in (27cm) high (2).

**\$3,500 - 4,500**



688



689

689

**A JIZAI KAGI (WOOD KETTLE HANGER)**

Taisho (1912-1926) or Showa (1926-1989) era, 20th century

The hanger carved from a single block of cypress wood and with a "roof" structure, the rich patina caused by years of contact with smoke from a hearth

15 1/4in (38.7cm) high

**\$2,500 - 3,500**



690

690

**KINJUDŌ COMPANY**

An Inlaid-Iron *Tetsubin* (Iron Teapot)

Meiji era (1868-1912), late 19th century

Cast in iron, the shallow cylindrical body with a rough, stone-like surface decorated on the sides with turtles in inlaid gold and silver, the handle with leafy vines, the bronze cover finished with a pierced floral finial, signed on the underside *Seiryūdō tsukuru*

3 5/8in (9.2cm) high; (7 3/4in (19.7cm) high, including handle

**\$1,500 - 2,000**





#### PROPERTY FROM A MIDWEST COLLECTION

691

##### **A SOLID GOLD TEA POT**

Taisho (1912-1926) or Showa (1926-1989) era, circa 1926

The globular body with a stepped rim, a short spout, and a loop handle, the surface hammered to a rough finish, the domed lid surmounted by a bead finial, marked *Junkin* (Pure gold) on the underside

5 1/8in (13cm) high; 7 5/8in (19.4cm) high, including handle;  
728.3grams

**\$50,000 - 70,000**

Gold testing indicates the purity to be 24k.

##### **Provenance**

Saegusa Hikoo (1890-1948), and thence by descent to the family

Family recollections tell how around 1926, young Hikoo and his cousin came upon a large bag of gold *koban* (oval gold coins minted by the Tokugawa government) while playing in one of the storehouses on the Saegusa family property which housed their silk textile business in Yamanashi Prefecture. The boys presented the *koban* to their fathers for safe keeping and eventually it was decided that the coins would be melted down and cast into two teapots: one for each of the boys' families.

At the outbreak of World War II, when Japanese citizens were asked to donate metal for the war effort, Saegusa did his civic duty and surrendered his teapot, as well as other objects, to the authorities. Happily, at the close of the war, the teapot was returned intact to the family. They were told that the pot was considered too precious to be melted down for the war effort.



692

#### PROPERTY FROM THE ALAN AND SIMONE HARTMAN COLLECTION

692 □

##### ŌMORI EIJU, YANAGAWA NAOHARU, TANAKA MASAYOSHI (YOSHIKI), AND OTHERS

Five Pairs of Gold *Menuki*

Edo period (1615-1868), 18th/19th century

The first pair with one in the form of Gama Sennin, the other in the form of Tekkai Sennin, signed Ōmori Eiju (*Terutoshi*) with a *kaō*;

the second pair modeled as flying cranes, one signed Yanagawa Naoharu (Haynes 06610) on a *tanzaku* panel and with a *kaō*;

the third pair modeled as a rooster and a hen with a chick, signed Tanaka Yoshiaki with a *kaō*;

the fourth pair modeled as flowering peony stems, one signed Kikuoka on a *tanzaku* panel;

the fifth pair in the form of an *Ise-ebi*, unsigned

Each with a wood storage box

2in (5.1cm) wide, the largest (10).

\$3,000 - 5,000

##### Provenance

The first and third pair, Raymond and Frances Bushell, sold at Christie's, New York, *The Raymond and Frances Bushell Collection of Japanese Sword Fittings*, October 28, 1998, lots 610 and 632

##### Exhibited

Mikimoto Hall, Mikimoto Ginza, Tokyo, March 13-20, 1980

##### Published

Ando Satsuō, *Kōdogu/The World of Sword Furnishings: Fittings from the Collection of Raymond Bushell*, Tokyo, Mikimoto, 1980, nos. 57 and 53.

693 □

##### A GROUP OF SOLID-GOLD SWORD FITTINGS

Edo period (1615-1868), 18th/19th century

Comprising a *kōgai* chiseled with a peony; a pair of *fuchi-gashira* with a chiseled and striated pattern; and a pair of *menuki* formed as *shishi* (mythical Chinese lions)

Each with a wood box

7 1/2in (19.1cm) long, the *kōgai* (5).

\$3,000 - 5,000

The *menuki* test to 21 carat.

The *fuchi-gashira* test to 18 carat.

The *kōgai* tests to 16 carat.

694 □

##### TWO MIXED-METAL KŌGAI AND A LACQUERED-METAL KŌGAI

Edo period (1615-1868), 18th/19th century

The first, *shakudō nanako* and *shakudō migakiji*, chiseled in relief

and with details in gold depicting a tiger and bamboo, signed Ikeda Takatoshi with a *kaō* (Haynes 09320);

the second, copper, *shakudō*, and *shibuichi*, chiseled in relief and with details in gold depicting a dragon and clouds, signed Yoshinobu with a *kaō*;

the third, lacquered metal depicting Fūjin releasing a storm, with signature *Tan'yūsai hitsu* and seal *Morinobu* for the painting source;

Each with a wood storage box

8 3/8in (21.3cm) long, each approximately (3).

\$1,500 - 2,500

695 □

##### A MIXED-METAL KANAMONO FOUR PAIRS OF MENUKI, AND A DAISHŌ SET OF MENUKI

Edo period (1615-1868) or Meiji era (1868-1912), 18th/19th century

Comprising a *kanamono* (possibly an outsize *menuki*) of gold, pierced and chiseled in relief and with details in gold, *shakudō*, and copper in the form of a *shishi* (mythical Chinese lion) and peonies;

a pair of *menuki* of gilt metal, gold, silver, *shakudō*, and *shibuichi* in the form of *takeuma* (hobby horses), signed Izumi Hidetoshi;

a pair of Yokoya-school *menuki* in gold and color, in the form of arrow feathers, signed Yokoya Munetomo with a *kaō*;

a *daishō* set of *menuki* in gold, *shibuichi* and copper, each in the form of a male and female pheasant, signed Masayoshi and Masaaki with a *kaō*;

a pair of *menuki* in gold, silver, *shakudō*, *shibuichi*, copper, shell, and coral, one in the form of an *inrō*, the other in the form of a purse and fan, unsigned;

and a pair of gold *menuki*, chiseled in relief and with details in silver, each modeled as a *gissha* (courtly carriage) with its poles resting on a *sagiashi* ("egret's foot") and covered in cherry blossom

Each with a wood storage box

2 3/4in (7cm) long, the largest (13).

\$3,000 - 5,000



693



694



695





696 □

## TWO SETS OF SWORD FITTINGS

Edo period (1615-1868), late 18th/19th century

The first set a *kozuka*, *kōgai*, and pair of *menuki*, *shakudō nanako* and gilt, with *nekogaki*, inlaid in relief of gold and silver with mandarin ducks, plants, and water; the *menuki* in the form of mandarin ducks and water, *unsigned*; the second set a *shibuichi migakiji kozuka* and *kōgai*, chiseled in relief and inlaid in *shakudō* and gold depicting birds of prey, one atop a waterfall and the other on a pine branch, signed *Aki hanshin Gyokurinsai Tsunezane* with a *kaō*, "to the order of Baba Nobuzumi"

Each with a wood *tomobako* storage box 8 1/4in (20.3cm) long, the longest *kōgai*

**\$2,500 - 3,500**

## Provenance

The second set previously sold at Christie's, London, June 9, 2004, lot 85.

696



697 □

## GOTŌ ZENJŌ (1720-1797), HORIE OKIYOSHI (DIED 1844), AND ANONYMOUS

Two *Kōgai* (Skewers) and a *Kōgai* and *Kozuka* (Knife Handle) Set

Edo period (1615-1868), 18th/19th century

The first, *shakudō nanako* and gilt, with *nekogaki*, chiseled in relief and with details in gold depicting a dragon and clouds, signed *Gotō Zenjō* with a *kaō* (Haynes 12531); the second, *shakudō nanako* and gilt, with *nekogaki*, inlaid in relief of gold and copper depicting a quail and a *naruko* (bird scarer), signed *Horie Okiyoshi* with a *kaō* (Haynes 07481);

the set, each *shakudō nanako* chiseled in relief and with details in gold depicting *shishi* by a waterfall, *unsigned*

Each with a wood storage box 8 3/8in (21.3cm) long, the largest (4).

**\$1,500 - 2,500**

697



698 □

# **KAGA GOTŌ AND SŌTEN LINEAGES**

Edo period (1615-1868), 17th to 19th century

A set of *tsuba*, *fuchigashira*, *kōgai* and *kozuka*, *shakudō nanako* and gilt, with *nekogaki*, chiseled in relief and with details in gold and silver depicting battle scenes at the Uji River, the *tsuba* signed *Sōheishi Nyūdō Sōten sei*

With a fitted wood *tomobako* storage box

8 1/4in (20.3cm) long, the *kōgai*

**\$3,000 - 4,000**

699 □

#### **TWELVE MIXED-METAL KOZUKA (KNIFE HANDLES)**

Edo period (1615-1868), 18th/19th century

Comprising a silver *kozuka*, chiseled in relief and with details in *shakudō*, gold, silver, and copper depicting a farmer carrying bamboo shoots, signed *Hironaga*;

a *shakudō nanako kozuka* within a gilt frame, chiseled in relief and with details in *shakudō*, gold, silver, and copper depicting a foreigner with a long pipe, *unsigned*;

a *shibuichi kozuka*, chiseled in *katagiribori* and relief and with details in gold depicting Hankai (Chinese, Fan Guai) breaking into a banquet to rescue his master, signed on the side *Nara Teruchika* with a *kaō*;

a *shibuichi migakiji kozuka*, chiseled in relief and with details in *shakudō*, gold, silver, and copper depicting Jō and Uba, *unsigned*;

a *shakudō ishimeji kozuka*, chiseled in relief and with details in copper and gold depicting a mounted warrior, signed *Motoyuki*;

a large Ko-Gotō *shakudō nanako kozuka*, chiseled in relief and with details in gold and silver depicting farmers tilling and plowing, *unsigned*;

a Ko-Shippō *shibuichi migakiji kozuka* with *shippō* enamel decoration, *unsigned*;

a *shibuichi, shakudō*, and copper *kozuka*, chiseled in relief and with details in *shakudō*, gold, silver, and copper depicting a dragon and clouds, signed *Hiroyuki* with a *kaō* (Haynes o1463);

an Ichijō-school *shakudō nanako kozuka* in a gilt frame with *nekogaki*, chiseled in relief and with details in gold and silver depicting a butterfly and autumn plants by a stream, *unsigned*;

a pale *shibuichi migakiji kozuka*, chiseled in relief and with details in gold and silver depicting the moon, clouds, and descending geese, the reverse with a Japanese poem, with signature *Hōkyō Ichijō* and a *kaō*;

a Mito-school iron *kozuka*, chiseled in relief and with details in gold and copper, depicting spring flowers and plants, *unsigned*;

a *shakudō nanako kozuka*, chiseled in relief and with relief and flush inlay of gold and silver depicting a *torii* in a cherry wood, *unsigned* 3 7/8in (9.8cm) high, each approximately (12).

**\$2,500 - 3,500**

The eighth accompanied by certificate no. 5097 issued by the Nihon Tōken Hozonkai (Society for the Preservation of the Japanese Sword) dated September 8, 2002

The ninth accompanied by certificate no. 5098 issued by the Nihon Tōken Hozonkai (Society for the Preservation of the Japanese Sword) dated September 8, 2002

The eleventh accompanied by certificate no. 4715 issued by the Nihon Tōken Hozonkai (Society for the Preservation of the Japanese Sword) dated October 12, 1997

700 □

#### **15 MIXED-METAL KOZUKA (KNIFE HANDLES)**

Edo period (1615-1868), 18th/19th century

Comprising a large Ko-Gotō *kozuka*, chiseled in relief and with details in gold and silver depicting farmers tilling and plowing *unsigned*; a *shibuichi kozuka*, chiseled in *katagiribori* and relief and with details in gold depicting Hankai (Chinese, Fan Guai) breaking into a banquet to rescue his master, signed on the side *Nara Teruchika* with a *kaō*;

a silver *kozuka*, chiseled in relief and with details in *shakudō*, gold, silver, and copper depicting a farmer carrying bamboo shoots, signed *Hironaga*; a *shakudō ishimeji kozuka*, chiseled in relief and with details in copper and gold depicting a mounted warrior, signed *Motoyuki*;

a pale *shibuichi migakiji kozuka*, chiseled in relief and with details in gold and silver depicting the moon, clouds, and descending geese, the reverse with a Japanese poem, with signature *Hōkyō Ichijō* and a *kaō*;

a *shibuichi migakiji kozuka*, chiseled in relief and with details in *shakudō*, gold, silver, and copper depicting Jō and Uba, *unsigned*;

a *shakudō nanako kozuka*, chiseled in relief and with relief and flush inlay of gold and silver depicting a *torii* in a cherry wood, *unsigned*;

a *shakudō nanako kozuka* within a gilt frame, chiseled in relief and with details in *shakudō*, gold, silver, and copper depicting a foreigner with a long pipe, *unsigned*;

a *shibuichi migakiji kozuka* with *shippō* enamel decoration, with beans on a vine, *unsigned*;

a *shibuichi, shakudō*, and copper *kozuka*, chiseled in relief and with details in *shakudō*, gold, silver, and copper depicting a dragon and clouds, signed *Hiroyuki* with a *kaō*;

an Ichijō-school *shakudō nanako kozuka* in a gilt frame with *nekogaki*, chiseled in relief and with details in gold and silver depicting a butterfly and autumn plants by a stream, *unsigned*;

and a Mito-school iron *kozuka*, chiseled in relief and with details in gold and copper, depicting spring flowers and plants, *unsigned*

4 1/8in (10.2cm) long, the largest (15).

**\$3,000 - 5,000**

The 10th accompanied by certificate no. 5097 issued by the Nihon Tōken Hozonkai (Society for the Preservation of the Japanese Sword) dated September 8, 2002.

The 11th accompanied by certificate no. 5098 issued by the Nihon Tōken Hozonkai (Society for the Preservation of the Japanese Sword) dated September 8, 2002.

The 15th accompanied by certificate no. 4715 issued by the Nihon Tōken Hozonkai (Society for the Preservation of the Japanese Sword) dated October 12, 1997.





699



700



701

701 □

# **SEVEN PAIRS OF FUCHI-GASHIRA AND ONE SET OF KOZUKA AND FUCHI-GASHIRA**

Edo period (1615-1868), 18th/19th century

Comprising a *shakudō ishimiji* pair chiseled in relief and with details in gold and copper depicting pheasants, signed *Yoshiteru (Yoshihide)*; a *shibuichi migakiji* pair chiseled in relief and with details in *shakudō*, gold, silver, and copper depicting Shōki in pursuit of an *oni*, with signature *Toshinaga*;

a *shakudō* pair chiseled in relief with waves and with details in gold, and inlaid in gold and silver with *monshō*, *unsigned*;

a *shibuichi migakiji* pair chiseled in relief and with details in gold, silver, copper, and *shakudō* depicting a hanging scroll, cat, rat, and butterflies, signed with a *kaō*;

a *shibuichi migakiji* pair chiseled in relief and with details in *shakudō*, gold, and copper depicting *koronbo* (South Sea Islanders), *unsigned*;

a *shakudō ishimiji* pair chiseled in relief and inlaid in gold, copper, and silver with a monk's *mokugyo* (wooden gong) and scepter, the scepter dated *Bunka tsuchinoto-mi* (1809), signed *Motonaga* with a *kaō*;

a *shakudō migakiji* pair with flush inlay of gold depicting bamboo, *unsigned*;

and a *shakudō nanako* and *shibuichi ishimiji fuchi-gashira* and *kozuka* set, both chiseled in relief and with details in gold, *shakudō*, silver, and shell depicting edible fish and reeds, the *fuchi* signed *Suzuki Hirotsugu* with a *kaō*

Each with a wood storage box

3 7/8in (9.8cm) long, the largest (17).

**\$2,500 - 3,500**



702

702 □

# **HAMANO NAOSADA (ACTIVE CIRCA 1850-187), MURAKAMI JOCHIKU (DIED CIRCA 1800), AND OTHERS**

Seven Pair of *Fuchi-Gashira* and a *Fuchi-Gashira* and *Kozuka* Set

Edo period (16156-1868)

Comprising a *shakudō migakiji* pair chiseled in relief and with details in copper, gold, silver, and *shibuichi*, depicting Gentoku riding through waves, and another Chinese general, signed *Hamano Naosada* with a *kaō* (Haynes 06757);

a *shibuichi migakiji* pair chiseled in high relief and with details in gold silver, and *shakudō* depicting a *shishi* (Mythical Chinese lion) and peonies, with signature *Ōmori Teruhide* and with a *kaō*;

a *shakudō nanako* pair chiseled in relief and with details in gold, *shibuichi*, and copper with an eagle on the *kashira* glaring at a monkey hiding in a cave on the *fuchi*, signed *[ ] no Terutatsu* with a *kaō*;

a gold *nanako* pair inlaid in relief of gold, silver, *shakudō*, and copper with horses, with signature *Gotō Mitsutaka* and a *kaō*;

a *shakudō ishimiji* pair chiseled in relief and with details in gold and shell, depicting dragonflies and grasses, signed *Buyō no jū Jochiku* with a *kaō*;

a *shakudō nanako* pair chiseled in relief and with slight details in gold, depicting horses, *unsigned*;

a *shakudō nanako* pair chiseled in relief and with details in gold, depicting swallows and waves, signed *Edo no jū Yoshitaka* (Aono Yoshitaka, active circa 1800, Haynes 12148);

a copper *migakiji kozuka* and *fuchi-gashira* set with chiseling and flush inlay of *shakudō* and gold depicting bamboo and a sparrow, signed *Kinkōdō Hiroyuki*

Each with a wood storage box

3 7/8in (9.8cm) long, the largest

**\$2,500 - 3,500**

703 □

# SEVEN PAIRS OF FUCHI-GASHIRA AND A DAISHŌ SET OF FUCHI-GASHIRA

Edo period (1615-1868), 18th/19th century  
Comprising a *shakudō ishimeji* pair chiseled in relief of *shibuichi*, copper, and silver with carp and weeds, signed *Hiromitsu* with a *kaō*; a Mito-school *shakudō nanako* pair chiseled in relief and with details in gold depicting waves and gulls, *unsigned*; a *shakudō migakiji* and gilt *nekogaki* pair chiseled in relief and inlaid in gold depicting grasses, an insect, and the moon, signed *Watanabe Juzan* with a *kaō*; a Nara-school *shakudō nanako* pair chiseled in relief and with details in copper and gilding, depicting tea utensils, *unsigned*; a *shibuichi migakiji* pair inlaid in *shippō* enamels and gold with carp and weeds, *unsigned*; a *shibuichi migakiji* pair chiseled in relief and with details in gold, silver, and copper with an eagle on the *kashira* glaring at a monkey hiding in a cave on the *fuchi*, signed *Masakuni* with a *kaō*; a Mito-school *shakudō migakiji* pair chiseled in relief and with details in gold, depicting dragons and clouds, *unsigned*; a *shibuichi migakiji daishō* set inlaid in relief of *shakudō* and with details in gold depicting birds of prey on pine trees, signed *Ishiguro Masaaki* with a *kaō*  
Each with a wood storage box  
1 1/2in (3.8cm) wide, each approximately (16).

\$1,500 - 2,500



703

704 □

# GOTŌ STYLE

A *Tsuba* and *Fuchi-gashira* Set  
Edo period (1615-1868), 18th century  
The *tsuba* almost circular *shakudō nanako* chiseled in relief and with details in gold, the *tsuba* with the race across the Uji River, the *fuchi-gashira* with samurai at a Shinto shrine  
With a wood storage box  
2 7/8in (7.3cm) high, the largest (3).

\$1,500 - 2,500



704





705



705 □

**HAMANO NAOYUKI (ACTIVE LATE 18TH CENTURY)**

A *Daishō* Set of *Tsuba*

Edo period (1615-1868), late 18th century  
Each almost circular, *shibuichi migakiji* chiseled in relief and with details in gold, silver, copper and *shakudō* depicting mounted warriors charging into a ravine, signed *Hamano Naoyuki* with a *kaō* (Haynes 06907)  
With a wood storage box  
3 1/8in (8cm) and 2 15/16in (7.5cm) high (2).

\$2,000 - 3,000



706



706 □

**KENJŌ ZŌGAN STYLE**

A *Daishō* Set of *Tsuba*

Edo period (1615-1868), 18th/19th century  
Circular, iron, chiseled and pierced and applied with *nunome zōgan* overlay, one with two and the other with five *tatebina* dolls  
With a wood storage box  
3 1/8in (7.9cm); 3 1/4in (8.3cm) high (2).

\$1,500 - 2,500



707



707 □

**MINO-GOTŌ STYLE**

A *Daishō* Set of *Tsuba*

Edo period (1615-1868), 18th/19th century  
Each *mokkō*, *shakudō nanako* chiseled in relief and with details in gold and silver depicting gamboling horses  
With a wood storage box  
3in (7.6cm); 2 7/8in (7.3cm) high (2).

\$1,500 - 2,500



708



708 □

**A GOTŌ-SCHOOL DAISHŌ TSUBA SET**

Edo period (1615-1868), late 18th/19th century

The *daishō* set of *tsuba*, almost circular, *shakudō nanako* chiseled in relief and with details in gold and *shibuichi* depicting landscapes with bridge, shrine, pines, and sailboats, with signature *Gotō Etsujō* and a *kaō*

With a wood storage box  
2 7/8in (7.3cm); 3in (7.6cm) high (2).

\$2,000 - 3,000

709 □

### THREE MIXED-METAL TSUBA

Edo period (1615-1868), 18th/19th century

The first oval, *shibuichi migakiji* chiseled in relief and with details in gold and *shakudō* depicting a courtier and a woman with a *hiōgi* (court fan), signed *Shōkatei Motohiro* with a *kaō* (Haynes 05869);

the second *mokkō*, *shakudō* chiseled in relief and with details in gold depicting a mass of chrysanthemums, signed *Chōshū Hagi no jū Tomomitsu* with a *kaō* (Haynes 09974-5);

the third almost circular, *shakudō migakiji* chiseled in relief and with details in gold, silver, *shibuichi*, and copper depicting a sleeping figure on one side dreaming of a courtesan in flush inlay on the reverse, together with a Chinese poem on the theme, signed *Ōtsuki Kōrin* with a *kaō*

Each with a wood storage box

3 3/16in (8cm) the largest (3).

\$2,500 - 3,500

710 □

### TWO MIXED-METAL TSUBA

Edo period (1615-1868) and Meiji era (1868-1912), 19th century

The first *shibuichi migakiji* chiseled in relief and with details in *shakudō*, gold, silver, and copper depicting children's toys, the fox mask with a movable lower jaw;

the second *shibuichi* and iron formed as an earlier iron *tsuba* embedded in a later disk, the *tsuba* finely chiseled in relief as a chrysanthemum flower and leaves with gold details, the *shibuichi* disk with an etched gold finish chiseled in relief and with details in gold, silver, and *shakudō* depicting a grasshopper and dragonfly, with signature *Shunshodō Iwamoto Konkan* and with a *kaō*

Each with a wooden storage box

3 1/4in (8.3cm); 3 3/4in (9.5cm) high (2).

\$2,000 - 3,000

711 □

### TWO MIXED-METAL TSUBA

Meiji (1868-1912) and Showa (1926-1989) era, late 19th and 20th century

The first copper, rounded rectangular with a hammered-up edge, chiseled in relief and with details in gold, silver, copper, and *shibuichi*, on one side the torso of a senior monk with his chin resting on his right hand contemplating a temple lantern, one the other side a mountain landscape with a partially visible temple gateway and pagoda, with signature *Shōzui*; the second *shibuichi*, chiseled in high relief and in the round and with details in *shakudō*, gold, and copper depicting a mounted figure armed only with a rice sheaf riding down a peasant, signed *Kaneyuki*

Each with a wood storage box

3 5/8in (9.2cm); 3 7/8in (9.8cm) high (2).

\$2,000 - 3,000

### Provenance

The second, The Metropolitan Museum of Art, sold at Christie's, New York, March 28, 2006, lot 247



709



710



711



712 □

**A HIRATA-SCHOOL TSUBA AND KATCHŪSHI TSUBA**

Muromachi (1333-1573) and Edo (1615-1868) period, 16th and 18th century

The first square, with an applied silver rim, decorated in silver-wired cloisonné enamels with formal floral motifs;

the second circular, iron *migakiji*, plain, with a hammered-up rim, *unsigned*

Each with a wood storage box

The second accompanied by certificate no. 4701 issued by the Nihon Tōken Hozonkai (Society for the Preservation of the Japanese Sword), dated October 12, 1997.

3in (7.6cm); 2 5/8in (6.7cm) high (2).

**\$1,000 - 1,500**

**Provenance**

The first previously sold at Christie's, New York, March 29, 2005, lot 98

713 □

**SŌTEN LINEAGE**

A *Daishō* Set of *Tsuba*

Edo period (1615-1868), 18th/19th century

Almost circular *shakudō nanako*, each applied with a gilt *nanako* rim, chiseled in relief and with details in gold, silver and copper depicting Chinese scholars in a landscape with pine trees, waterfalls and a bridge, each signed *Gōshū Hikone no jū Sōheishi Nyūdō Sōten sei*

With a wood storage box

3in (7.6cm); 3 1/8in (7.9cm) high (2).

**\$1,500 - 2,500**

714 □

**TWO SHAKUDŌ TSUBA (HAND GUARDS) AND TWO SHIBUICHI TSUBA (HAND GUARDS)**

Edo period (1615-1868) or Meiji era (1868-1912), 19th/late 19th century

Comprising an oval *shakudō nanako* plate chiseled in relief and with details in gold and copper depicting *shishi* by a waterfall, signed *Hōreki shichi ushi Yanagawa Naomasa*; a rounded-square Ko-Gotō *shakudō*

*nanako* plate chiseled in relief and with details in copper and gold depicting a seated scholar, probably Sugawara no Michizane, cranes, and plum; an oval *shibuichi migakiji* plate chiseled in relief and inlaid in *shakudō*, gold, and silver depicting the astronomer Chitasei Goyō (Wu Yong), after a print by Utagawa Kuniyoshi, signed *Saitō Naoyoshi* with a *kaō*; a *mokkō*, *hamidashi shibuichi migakiji* plate, chiseled in relief with details in gold depicting waves, signed *Kawa Hidekuni*

Each with a wood storage box

3in (7.6cm) high, the largest (4).

**\$2,500 - 3,500**

The third accompanied by a certificate issued by the Nihon Bijutsu Tōken Hozon Kyōkai (Society for the Preservation of the Japanese Art Sword) dated October 14, 1951, designating this work as a *Kichō Kodōgu* (Precious Sword Fitting). The fourth accompanied by a certificate of authenticity dated 1965 and issued by Dr. Torigoye Kazutaro.





712

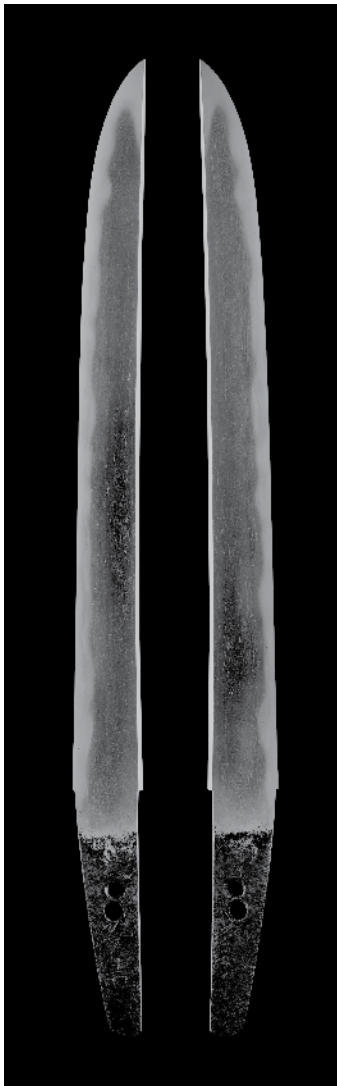


713



714





## PROPERTY OF VARIOUS OWNERS

715

### CHŌSHŪ YASUYOSHI (ACTIVE CIRCA 1360-1390)

An Important Chikuzen Sa-School *Tantō* with Mounts

Nanbokuchō era (1333-1392), 14th century  
*Sugata* (configuration): *hira-zukuri, mitsu-mune*

*Kitae* (forging pattern): flowing *itame-hada*

*Hamon* (tempering pattern): *notare* mixed with *gunome-midare*

*Bōshi* (tip): *ko-maru*

*Nakago* (tang): *ubu, kuri-jiri* with two holes and indistinct file marks, signed *Yasuyoshi*

*Habaki* (collar): two-piece, gold-foil

*Nagasa* (length from tip to beginning of tang): 10 5/16in (26.2cm)

*Motohaba* (width at start of tempered edge): 1in (2.5cm)

In a *shirasaya* (wood storage scabbard), with *sayagaki* inscription written and signed by Dr. Satō Kanzan

The 18th-century *koshira-e* comprising a *saya* wrapped in rayskin, covered in black lacquer and polished so the nodes are visible and flush to the surface of the lacquer, and fitted with a *shakudō nanako kozuka* decorated with a branch of fruiting persimmon in gold and *shakudō takazōgan*; the *tsuka* wrapped in purple silk over rayskin and fitted with *shakudō nanako fuchi-gashira* decorated with baskets of blossoming flowers and a sickle in *iro-e takazōgan*, and gilt and *shakudō menuki* formed as branches of fruiting persimmon; the iron *mokkō tantō tsuba* decorated with a plover over crashing waves in gold *takazōgan* and silver *nunomezōgan*, signed *Mitsutomo*

Accompanied by a Hozon Tōken (Sword Worthy of Preservation) certificate no. 390637 issued by the Nihon Bijutsu Tōken Hozon Kyōkai (Society for the Preservation of the Japanese Art Sword), dated February 28, 2012

**\$12,000 - 18,000**

### Published

Kataoka Ginsaku, *Nihontō zukan, kotō hen*, Tokyo, 1984, p.425.



716

**KUNIHIRO (ACTIVE CIRCA 1660)**

A Horikawa *Wakizashi* in Mounts

Edo period (1615-1868), 17th century

*Sugata* (configuration): *hira-zukuri*, *iori-mune*

*Kitae* (forging pattern): *itame-hada* mixed with *mokume-hada* with prominent *ji-nie*

*Hamon* (tempering pattern): *gunome-midare* and *chōji-midare* with *nie*, *sunagashi*, *tobi-yaki* and *utsuri*

*Bōshi* (tip): *midare-komi* with a long return, and some *hakikake*

*Horimono* (carving): *bō-hi* on both sides

*Nakago* (tang): *ubu*, *kurijiri* with two holes, *katte-sagari* file marks, and signed *Kunihiro*

*Habaki* (collar): two-piece, solid gold

*Nagasa* (length from tip to beginning of tang): 12 1/8in (30.8cm)

The 19th-century *koshira-e* comprising a black-lacquer *saya* fitted with Gotō-school *shakudō nanako kozuka* and *kōgai* decorated with *jakago* (gabions) in gold and *shakudō takazōgan*, and blossoming plum; the *tsuka* wrapped in purple silk over fine rayskin and fitted with Mino-school *shakudō fuchigashira* with grape vines in gold and *shakudō takazōgan*, and gold and *shakudō menuki* formed as ox carts; the iron *tsuba* chiseled with stylized waves

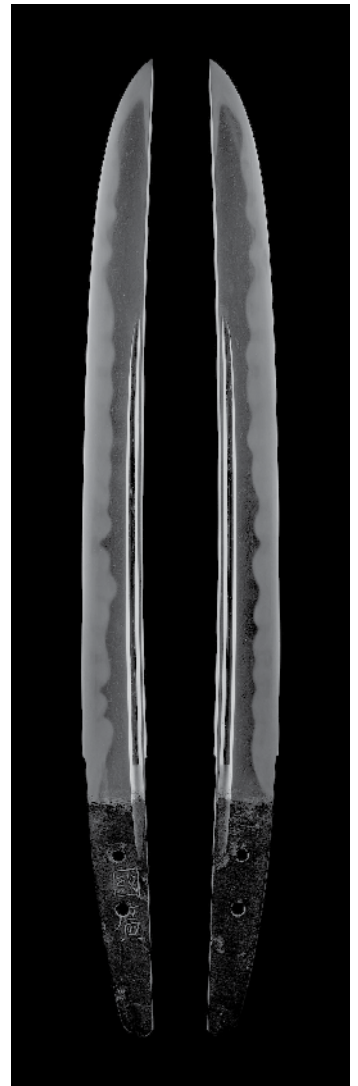
Accompanied by a Tokubetsu Kichō

(Especially Precious Sword) certificate no.

63505 issued by the Nihon Bijutsu Tōken

Hozon Kyōkai (Society for the Preservation of the Japan Art Sword), dated March 31, 1962

**\$7,000 - 9,000**







717

# **KANEHIRO (ACTIVE CIRCA 1504-1521)**

A Mino Katana in Spanish Leather Mounts  
Muromachi period (1333-1573), 16th century  
Sugata (configuration): *hon-zukuri*, *iori-mune*,  
*ō-gissaki*, shallow *torii-zori*

*Kitae* (forging pattern): *itame* mixed with  
*masame*

*Hamon* (tempering pattern): *chōji midare* with  
*togari*, tapering off to *kogunome* and *notare*  
towards the tip, all based in *nie* with some  
*sunagashi*

*Boshi* (tip): *midare komi*

*Nakago* (tang): *suriage* with *kiri* file marks, one  
hole and signed *Kanehiro*

*Habaki* (collar): one-piece, gold-foil

*Nagasa* (length from tip to beginning of tang):  
29 3/4in (75.6cm)

*Motohaba* (width at start of tempered edge): 1  
3/16in (3cm)

*Sakihaba* (width before tip): 13/16in (2.1cm)

The 17th/18th-century *koshira-e* comprising  
a *saya* decorated in *kinkara kawa* (tanned  
calfskin leather) applied with gilt and tooled  
with scolling vines and wisteria, the *tachi*  
hardware *shakudō* chiseled floral scroll and  
trimmed in gilt, the *tsuka* wrapped in brown  
lacquered leather over rayskin and mounted  
with gilt *menuki* formed as insects and autumn  
grasses, the iron Gotō-school *tsuba* chiseled  
with ship masts and sails under wind beneath  
a sun and full moon in overlays of gold and  
silver, signed *Gotō Seijō* and with a *kaō*  
Accompanied by a Hozon Tōken (Sword  
Worthy of Preservation) certificate no.  
3024262 issued by the Nihon Bijutsu Tōken  
Hozon Kyōkai (Society for the Preservation of  
the Japanese Art Sword), dated August 28,  
2020

**\$15,000 - 20,000**

718

**TADATSUNA (ACTIVE CIRCA 1661)**

A Settsu *Katana* with Mounts

Edo period (1615-1868), 17th century

*Sugata* (configuration): *hon-zukuri*, *iori-mune*,

*chū-gissaki*, with a slight *koshi-zori* curvature

*Kitae* (forging pattern): *ko-itame* with fine *ji-nie*

*Hamon* (tempering pattern): broad *suguha*

with *nie* forming a moist *nioiguchi*

*Bōshi* (tip): *ko-maru*

*Nakago* (tang): *ubu*, *ha-agari-kurijiri* with

two holes, *keshō* file marks, and signed

*Awataguchi Ōmi no kami Tadatsuna*

*Habaki* (collar): one-piece, silver-foil

chrysanthemum-form

*Nagasa* (length from tip to beginning of tang):

27 3/8in (69.5cm)

*Motohaba* (width at start of tempered edge): 1

1/8in (2.9cm)

*Sakihaba* (width before tip): 3/4in (1.9cm)

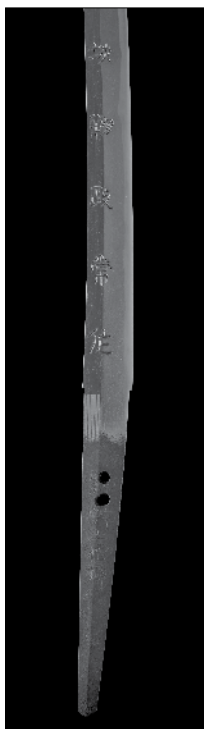
In a *shirasaya* (wood storage scabbard)

The 19th-century *uchigatana*-style *koshira-e* comprising a *saya* decorated with crushed iridescent shell, mounted with matching *shakudō* hardware and fitted with a *shakudō kozuka* decorated with flowering autumn grasses in gold and silver *takazōgan*; the *tsuka* wrapped in black leather and fitted with silver and *shakudō menuki* formed as camelia flowers and peaches; the iron *mokkō tsuba* chiseled in low relief with confronted dragons in rain

Accompanied by a Tokubetsu Hozon (Sword Especially Worthy of Preservation) certificate no. 1011451, issued by the Nihon Bijutsu Tōken Hozon Kyōkai (Society for the Preservation of the Japanese Art Sword), dated May 23, 2019.

**\$25,000 - 35,000**





719

# **ECHIZEN YASUTSUGU III (ACTIVE CIRCA 1661-1673)**

An Echizen *Katana* with a Cutting Test

Edo period (1615-1868), circa 1661

*Sugata* (configuration): *hon-zukuri*, *iori-mune*, extended *kissaki*, shallow *torii-zori*

*Kitae* (forging pattern): *ko-itame* with fine *ji-nie* and a slightly dark hue

*Hamon* (tempering pattern): *notare* changing to *gunome midare* mixed with *chōji midare* in *nioi* with *sunagashi*

*Bōshi* (tip): *midare-komi* with a long return

*Horimono* (carving): a serpentine dragon on the *omote* side and the characters *Kirimono Masatsune saku* on the *ura* side

*Nakago* (tang): *ubu*, *kengyō-jiri* with three holes (one overlapping), *katte-sagari* file marks, and signed *Yasutsugu Echizen ni oite kore o saku* (Made by Yasutsugu in Echizen), and chiseled with a hollyhock crest, the *ura* inscribed *Chichiware dotanbarai* (Cut through the chest and the platform)

*Habaki* (collar): one-piece, gilt-copper

*Nagasa* (length from tip to beginning of tang): 27 1/8in

*Motohaba* (width at start of tempered edge): 1 3/16in

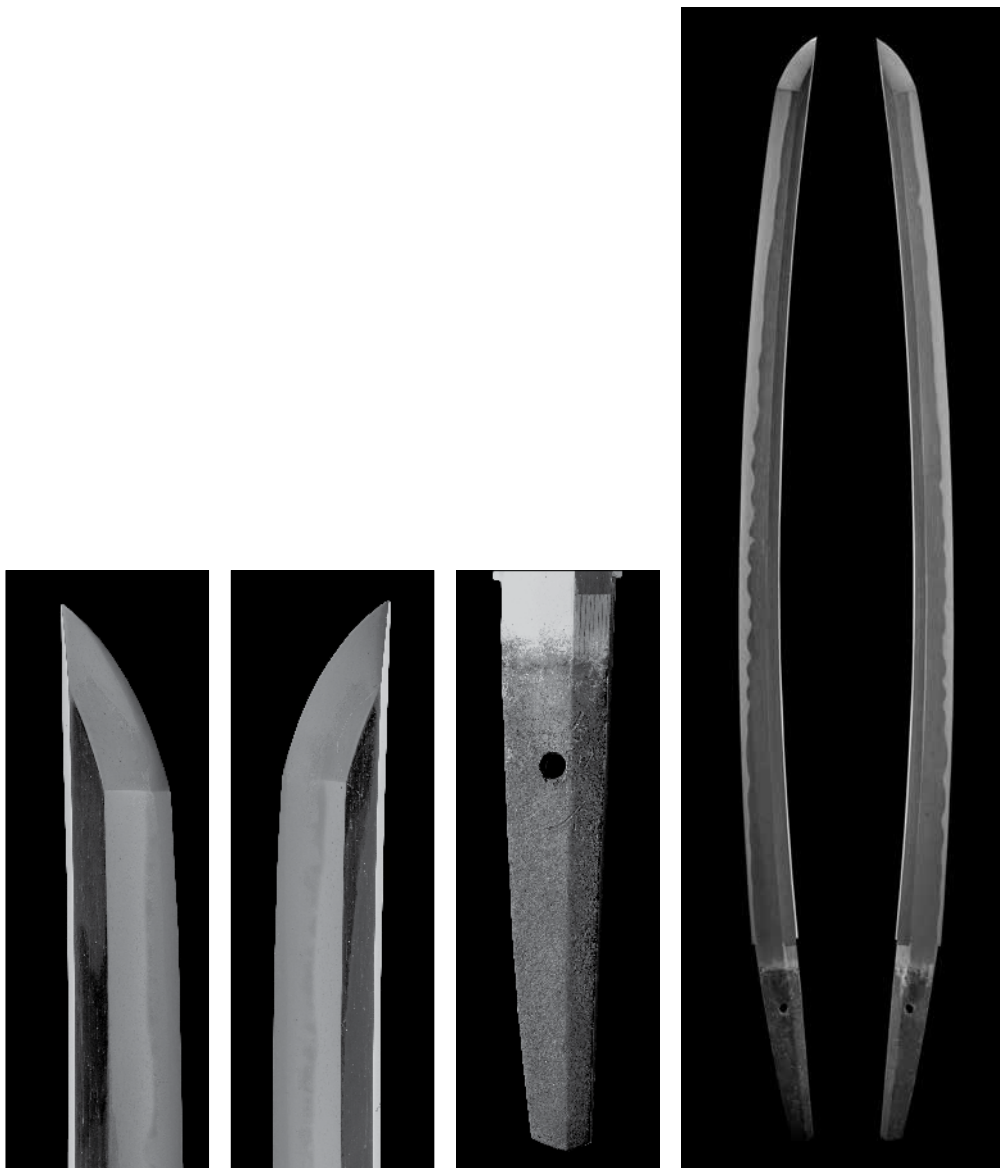
*Sakihaba* (width before tip): 3/4in

In a *shirasaya* (wood storage scabbard) with an attestation and inscription by Satō Kanzan (1907-1978), dated 1974

Accompanied by a Kōshu Tokubetsu Kichō (Especially Precious Sword) certificate no. 11548 issued by the Nihon Bijutsu Tōken Hozon Kyōkai (Society for the Preservation of the Japanese Art Sword), dated April 25, 1978

**\$20,000 - 30,000**





720

# **MAGOROKU KANEMOTO (FLOURISHED CIRCA 1504-1528)**

A Jūyō-Ranked Mino Katana

Muromachi period (1333-1573), early 16th century

*Sugata* (configuration): *hon-zukuri*, *iori-mune* with a wide *mihaba* and ample *hiraniku*, *sakizori* curvature and a slightly extended *kissaki*

*Kitae* (forging pattern): tightly packed *itame-hada* mixed with *masame-hada* and *shirake*

*Hamon* (tempering pattern): *ko-notare* at the *machi* gradually changing to *sanbon sugi*, *togari gunome* with *ko-nie*, *nioi*, *sunagashi* and *utsuri Boshi* (tip): *ko-maru* a long return

*Nakago* (tang): *ubu*, *saki-iri-yamagata* with *taka-no-ha* file marks, one hole, and signed *Kanemoto*

*Habaki* (collar): one-piece, gold-foil

*Nagasa* (length from tip to beginning of tang): 24 3/4in (62.9cm)

*Motohaba* (width at start of tempered edge): 1 5/16in (3.3cm)

*Sakihaba* (width before tip): 15/16in (2.4cm)

In a *shirasaya* (wood storage scabbard) with *sayagaki* inscription by Dr. Honma Junji (1904-1991) attesting this sword to Magoroku Kanemoto. Accompanied by a photocopy of a Jūyō Tōken certificate designating this sword as the 26th Jūyō Tōken, dated March 2, 1978.

## **Provenance**

Saegusa Moritomo (1537-1575), by repute, and thence by descent to the Saegusa family

Saegusa Hikoo (1890-1948), and thence by descent to the current owner

Magoroku Kanemoto, who worked in the Akasaka area of Mino province, is considered—along with Kanesada—to be the finest swordsmith working in Mino during the early sixteenth century. Descended from a line of smiths known for producing swords of exceptional sharpness, Magoroku Kanemoto's swords have been designated *saijō o-wazamono* (supremely sharp), a rare distinction among his Mino contemporaries. He is credited with developing a distinctive *hamon* (tempered edge) known as *sanbon sugi* (literally three cedars), so named for its resemblance to a group of three trees.

Saegusa Moritomo was a retainer of Takeda Shingen (1521-1573) and Saegusa Hikoo was a celebrated physicist who taught at Tohoku University.

**\$50,000 - 70,000**



721

721

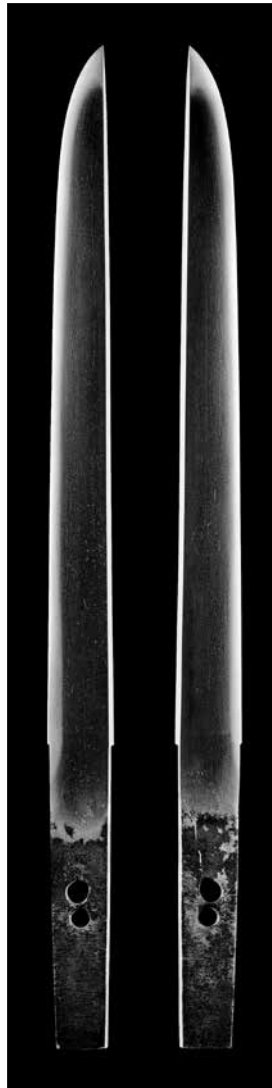
#### YASUTSUGU LINEAGE

An Impressive *Sunobi tantō*

Edo period (1615-1868), 18th/19th century

Of *hira-zukuri* configuration forged in *itame-hada* with visible *jinie*, the tempered edge *notare* with a wide *nioiguchi* and *sunagashi*, both sides boldly chiseled with relief carvings within deep *bōhi*: the *omote* side with a dragon entwined around a Buddhist *ken* and *bonji*; and the *ura* side with *bonji* in proud and sunken relief, the *ubu* tang with two holes and inlaid-silver signature *Yasutsugu* and hollyhock crest, with a one-piece silver- and gold-foil *habaki*; in a wood *shirasaya* storage scabbard; 14 1/8in (35.8cm) long

**\$5,000 - 7,000**



722

722

#### A KAIFU TANTŌ IN EBI-GOSHIRA-E MOUNTS

Edo period (1615-1868), 17th century

The *tantō* of straight *hira-zukuri* configuration forged in running *itame-hada* with a narrow *suguha* tempered edge based in *nioi*, the *suriage* tang with *kiri* file marks and two holes; 8 1/2in (8.6cm)

The 19th-century silver *ebi-goshira-e* comprising a silver *saya* and *tsuka* worked on the surface with alternating stripes of *ishime* and *migaki* finish, the *kozuka* handle and *warikōgai* of silver chiseled on the surface with complimentary stripes design and *katawaguruma* (carriage wheels in waves), the gilt *menuki* of similar design

Accompanied by a Hozon Tōken (Sword Worthy of Preservation) certificate no. 3033149 issued by the Nihon Bijutsu Tōken Hozon Kyōkai (Society for the Preservation of the Japanese Art Sword), dated December 15, 2023 and a Tokubetsu Hozon Tōsogu (Sword-Fitting Especially Worthy of Preservation) certificate no. 2006246 issued by the Nihon Bijutsu Tōken Hozon Kyōkai (Society for the Preservation of the Japanese Art Sword), dated November 26, 2019 (2).

**\$6,000 - 8,000**



723

**ATTRIBUTED TO GASSAN SADAKAZU  
(1836-1913)**

A *Tantō* with Fine Mounts  
Meiji era (1868-1912), 19th/20th century  
Of *hira-zukuri* configuration forged in *itame-hada* with a flamboyant *gunome midare* tempered edge with *nie*, *nioi*, *ashi*, and *yō*, the *omote* side chiseled with *futatsu-bi* and the *ura* side with a short *bōhi*, the *ubu* tang with two holes and *kesho* file marks, 7in (17.8cm) long, with a one-piece gold-foil *habaki*; in a wood *shirasaya* storage scabbard  
The 19th-century *koshira-e* comprising a black-lacquer *saya* with faceted sides and shallow horizontal ribs, mounted with en-suite silver fittings including *kojiri*, *koiguichi*, *kurikata*, *fuchigashira*, and *tsuba* all chiseled with crashing waves in relief, and with matching *kozuka* and *kōgai*, all signed [*Junsai Masayuki*]  
Accompanied by a *kanteisho* certificate no. 2605 issued by Fujishiro Matsuo dated November 20, 1990 and a Tokubetsu Hozon Tōsōgu (Sword Fitting Especially Worthy of Preservation) certificate no. 222152 issued by the Nihon Bijutsu Tōken Hozon Kyōkai (Society for the Preservation of the Japanese Art Sword), dated July 22, 1993 (4).

**\$10,000 - 15,000**







724

# INOUE SHINKAI (1630-1682)

A Fine Ōsaka *Shintō Wakizashi* with Mounts  
Edo period (1615-1868), dated 1669

*Sugata* (configuration): *hon-zukuri*, *iori-mune*,  
*chū-gissaki*, *torii-zori*, thick *kasane*  
*Kitae* (forging pattern): flowing *ko-itame hada*  
in *ji-nie*

*Hamon* (tempering pattern): broad *suguha*  
and *notare* with a moist *nioiguchi* based in  
*nioi*, with *nie* and prominent *ara-nie*

*Bōshi* (tip): *ko-maru* with a long return

*Nakago* (tang): *ubu*, *ha-agari*, *kurijiri* with one  
hole, *kesshō* file marks, signed *Inoue Izumi no*  
*kami Kunisada*, dated *Kanbun kyūnen nigatsu*  
*no hi* (A day in the second month of 1669),

and chiseled with the chrysanthemum crest  
*Habaki* (collar): one-piece, gold-foil  
*Nagasa* (length from tip to beginning of tang):  
20 3/4in (52.7cm)

*Motohaba* (width at start of tempered edge):  
1 3/16in (

*Sakihaba* (width before tip): 3/4in (1.9cm)

*Kasane* (thickness at start of tempered edge):  
1/8in (.32cm)

In *shirasaya* (wood storage scabbard) with  
attestation and inscription by Satō Kanzan,  
dated April, 1967

The 18th/19th-century *koshira-e* comprising a  
black and gold-lacquer *saya*, the area around  
the *koiguchi* finished with narrow ribs in glossy  
black lacquer; the silver *kojiri* and matching  
*fuchi-gashira* deeply chiseled with crashing  
waves; the *tsuka* wrapped with doeskin over  
rayskin bearing prominent nodules and fitted  
with copper *menuki* formed as *kuyō* crests;  
the rounded rectangular brass *tsuba* chiseled  
with cherry blossoms and *kuyō* crests

Accompanied by a Tokubetsu Hozon Tōken  
(Sword Especially Worthy of Preservation)  
certificate no. 120545 issued by the Nihon  
Bijutsu Tōken Hozon Kyōkai (Society for the  
Preservation of the Japanese Art Sword),  
dated August 8, 1989

\$30,000 - 40,000



725

**ISHIDŌ UNJŪSAI KOREKAZU (1820-1891)**

A Fine Musashi *Katana* with Mounts

Edo period (1615-1868), dated 1854

*Sugata* (configuration): *hon-zukuri*, *iori-mune*,  
*ko-gissaki*, *torii-zori*

*Kitae* (forging pattern): finely grained *ko-itame*

*Hamon* (tempering pattern): *gunome midare* in  
*nie* with *ashi*, *sunagashi* and *kinsuji*

*Bōshi* (tip): *ko-maru*

*Horimono* (carving): *bōhi* on both sides

*Nakago* (tang): *ō-suriage* with two holes,  
*kesshō* file marks, signed *Fujiwara Korekazu*  
*kore o zeitan saku* (Fujiwara Korekazu made  
this with the greatest effort), and dated *Ansei*  
*gannen nigatsu no hi* (A day in the second  
month of 1854)

*Habaki* (collar): two-piece, gold-foil

*Nagasa* (length from tip to beginning of tang):  
26 1/2in (67.3cm)

*Motohaba* (width at start of tempered edge): 1  
1/8in (2.9cm)

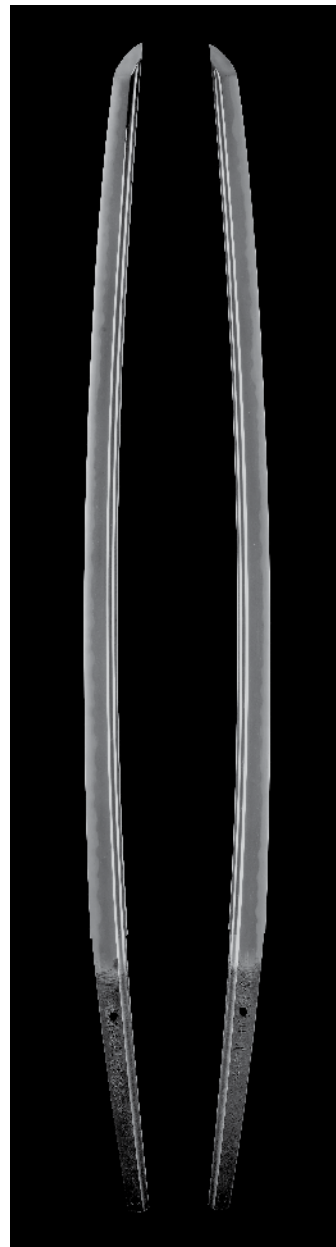
*Sakihaba* (width before tip): 3/4in (1.9cm)

In a *shirasaya* (wood storage scabbard)  
with *sayagaki* (inscription) written by Tanobe  
Michihiro (Tanzan)

The 19th-century Satsuma-style *koshira-e*  
comprising a black-lacquer *saya*, the tip  
embellished with a band of polished rayskin,  
and decorated with Tokugawa-family crests in  
gold *takamaki-e*; the *tsuka* narrowing slightly  
toward the pommel, wrapped in rayskin  
lacquered black and wrapped in pale brown  
doeskin, the iron *fuchi-gashira* decorated  
with vines in flush-inlaid gold, the gilt *menuki*  
formed as paulownia blossoms; the *mokkō*  
iron *tsuba* decorated with paulownia vines and  
flowers in flush-inlaid silver

Accompanied by a Tokubetsu Hozon Tōken  
(Sword Especially Worthy of Preservation)  
certificate no.1021650 issued by the Nihon  
Bijutsu Tōken Hozon Kyōkai (Society for the  
Preservation of the Japanese Art Sword),  
dated December 15, 2023, and a Tokubetsu  
Kichō (Especially Precious Sword) certificate  
no. 364 issued by the Nihon Bijutsu Tōken  
Hozon Kyōkai (Society for the Preservation of  
the Japanese Art Sword), dated November  
16, 1974 (for the *koshira-e*)

**\$30,000 - 50,000**





726

**TSUNAHIRO II (ACTIVE 15TH/16th CENTURY)**

A Sue-Sōshū *Katana* with Mounts  
Muromachi period (1333-1573), 15th/16th century

*Sugata* (configuration): *Hon-zukuri*, *iori-mune*, *chū-gissaki*, *torii-zori*

*Kitae* (forging pattern): *itame* mixed with *mokume*

*Hamon* (tempering pattern): *notare* in *nie* with some *sunagashi*

*Boshi* (tip): *midare-komi*

*Horimono* (carving): invocations on both sides

*Nakago* (tang): *ubu* with *kiri* file marks, one hole, and signed *Sōshū no jū Tsunahiro*

*Habaki* (collar): one-piece, gold-foil

*Nagasa* (length from tip to beginning of tang): 26 1/4in (67.3cm)

*Motohaba* (width at start of tempered edge): 1 1/8in (2.9cm)

*Sakihaba* (width before tip): 3/4in (1.9cm)

In a *shirasaya* (wood storage scabbard)

The 19th-century *handachi goshira-e* comprising a russet-lacquer *saya* decorated with inlays of metal filings and crushed shell, the matching *shakudō* fittings all chiseled with scrolling vines, the *tsuka* wrapped in purple silk over *same* and fitted with gilt and *shakudō* *menuki* formed as travelers in a riverboat, with a *mokkō* iron *tsuba*

Accompanied by Hozon Tōken (Sword Worthy of Preservation) certificate no. issued by the Nihon Bijutsu Tōken Hozon Kyokai (Society for the Preservation of the Japan Art Sword)

**\$10,000 - 15,000**





727

**MINAMOTO MITSUSHIGE (ACTIVE CIRCA 1661)**

An Iwami *Katana* in Fine Diplomatic Mounts

Edo period (1615-1868), 17th century

*Sugata* (configuration): *hon-zukuri*, *iori-mune*, *chū-gissaki*, very shallow *torii-zori*

*Kitae* (forging pattern): *itame*

*Hamon* (tempering pattern): *ko-chōji-gunome midare* based in *nioi* with *ko-ashi*, *yō*, *utsuri*, and *tobi-yaki*

*Boshi* (tip): *ko-maru*

*Nakago* (tang): *ubu* with two holes, *suji-kai* file marks, and signed *Minamoto Mitsushige*

*Habaki* (collar): one-piece, gold-foil

*Nagasa* (length from tip to beginning of tang): 21 1/2in (54.6cm)

The *koshira-e* with *tachi* fittings chiseled in high relief with paulownia flowers with a five-seven-five configuration of the blossoms denoting Imperial privilege, and scrolling vines on a finely stippled ground and gilded, the hilt decorated to match and with folding guard fitted with a locking pin on the *ura* side

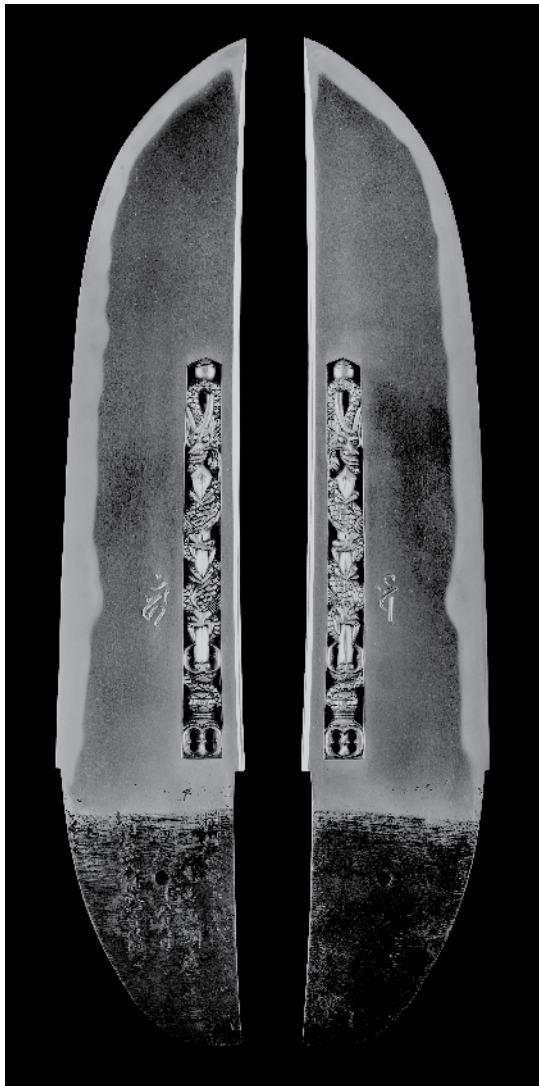
Accompanied by a Tokubetsu Hozon Tōken (Sword Especially Worthy of Preservation) certificate issued by the Nihon Bijutsu Tōken Hozon Kyōkai (Society for the Preservation of the Japanese Art Sword), dated December 15, 2023 (2).

**\$15,000 - 20,000**

**Published**

Jim Dawson, *Swords of Imperial Japan, 1868-1945, Cyclopedic Edition*, Newnan, Stenger-Scott Publishing, 2007, pp.294-295.





728

728

**SÔSHÛ TSUNAHIRO XIII (YAMAMURA SÔZABURÔ, DIED 1886)**

A Massive Hôchô-Style Wakizashi

Edo period (1615-1868), dated 1855

*Sugata* (configuration): extremely broad, *hira-zukuri*, *mitsu-mune*

*Kitae* (forging pattern): tightly packed *ko-itame hada*

*Hamon* (tempering pattern): *chôji midare* based in *nie*

*Bôshi* (tip): *ko-maru*

*Horimono* (carving): pierced with a dragon entwined around a Buddhist *ken*, and chiseled on both sides with *borji*

*Nakago* (tang): *ubu* with one hole and *kiri* file marks, signed *Sôshû Masamune jûkyûdai*

*motto no jô Tsunahiro* (19th generation

Masamune of Sôshû, known as Tsunahiro), dated *Ansei ninen hachigatsu no hi* (A day in the eighth month of 1855), and inscribed *Namu*

*Hachiman Dai Bosatsu*

*Habaki* (collar): one-piece, copper

*Nagasa* (length from tip to beginning of tang):

13 1/4in (33.6cm)

*Motohaba* (width at start of tempered edge): 3 7/16in (8.7cm)

In a *shirasaya* (wood storage scabbard)

**\$10,000 - 15,000**

**PROPERTY FROM THE ALAN AND SIMONE HARTMAN COLLECTION**

729 □

**A TACHI KOSHIRA-E AND STAND, THE STAND BY AKATSUKA JITOKU (1871-1836)**

Edo period (1615-1868) and Taisho (1912-

1926) or Showa (1926-1989) era, 19th and

early 20th century

The fine *efu tachi koshira-e* with a *kinji* lacquer saya decorated in gold *hiramaki-e* and shell inlays with chrysanthemum flowers and tendrils, the matching gilt hardware including *ashi-kanamono*, *semegane*, *sayajiri* and *koiguchi* chiseled with chrysanthemums, the *tsuka* fitted with *tawara-byô* and *menuki* formed as chrysanthemum flowers and vines, the *obi-tori* consisting of purple leather straps embroidered with chrysanthemum scroll

The fine *nashiji*-lacquer sword stand decorated on both sides with a 16-petal chrysanthemum crest in gold *hiramaki-e*, signed under the foot *Jitoku kinsei* (Respectfully made by Jitoku) 34 1/2in (87.6cm) long, the *koshira-e*; 15 5/8in (39.7cm) wide, the stand (2).

**\$3,000 - 4,000**

**Provenance**

Previously sold at Sotheby's, New York, September 2001, lot 67

Akatsuka Jitoku (1871-1936) was the seventh generation of the Heizaemon family of lacquer craftsmen. Considered one of the leading lacquer artists of the early-mid 20th century, he was elected to the Imperial Art Academy in 1930.



729



# Ceramics

Including a Selection of Modern and Contemporary Works







730

730

**AFTER OGATA KENZAN (1663-1743)**

A Deep-Rimmed Rectangular Dish with Design of Narcissus

Edo period (1615-1868), 18th century

The glazed stoneware dish containing several of the white spring flowers, calligraphy of a short poem next to the bunch, flower head motifs in iron oxide on the interior and exterior of the straight-walled rim, signed *Kenzan sei* on the bottom with a *kaō*

With a wood box containing an inscription from a former owner

8 1/2 x 7 7/8 x 2in (21.6 x 20 x 5cm)

**\$1,000 - 1,500**



731

731

**A STONEWARE JAR**

Shigaraki Ware

Edo period (1615-1868), 17th century

Of elongated ovoid form with a tall, straight neck and a rolled lip, the wide shoulders tapering to the foot, decorated with a natural ash glaze running in drips down the shoulder

19 1/2in (49.5cm) high

**\$3,000 - 4,000**



**PROPERTY FROM A PRIVATE SAN FRANCISCO COLLECTION**

732

**AN IMPORTANT PAIR OF EARLY KAKIEMON BOTTLES**

Arita Ware, Kakiemon Type

Edo period (1615-1868), circa 1660

Each of square-sided form with rounded shoulders and a bulbous, flaring spout set on a tall neck, each of the sides molded in relief with a shaped panel containing pine, bamboo, and plum, the "Three Friends of Winter," the shoulders with a rhombus-shaped panel of blossoming plum, painted in green and white enamels, the surrounding areas with chrysanthemum blossoms punctuated by double circles, all covered in a green glaze, the edges and the mouth finished in a creamy white glaze, recessed base

10in (25.4cm) high (2).

**\$20,000 - 30,000**

**Provenance**

Governor Winthrop Rockefeller (1912-1973) Collection, and thence by descent within the family to the current owner

For a nearly identical bottle, see Hayashi Seizō, *Nihon no tōji* (Ceramics of Japan), vol. 9, *Kakiemon*, Tokyo, Chūōkōronsha, 1974, pl. 63.

Another bottle of this type was sold in these Rooms, September 13, 2011, lot 2154.



## PROPERTY OF VARIOUS OWNERS

733

### A PORCELAIN DISH

Nabeshima Ware, Okawachi

Edo period (1615-1868), late 17th/early 18th century

Circular, set on a high ring foot and finished with an out-turned, flat rim decorated in underglaze cobalt and colored enamels with two jars decorated in a "cracked ice" design in a bamboo basket, each filled with blossoms and maple leaves, and flowering peonies and narcissus, the rim painted with linked heart-shaped fungus and the foot with a comb-tooth band below clusters of tasseled coins

7 7/8in (20cm) diameter

**\$15,000 - 25,000**

For a dish of identical design, see Asahi Shimbun, ed., *Les Cadeaux au Shogun: Porcelaine Precieuse des Seigneurs de Nabeshima*, exhibition catalogue, Tokyo, Asahi Shimbunsha, 1997, pl. 79; and Imaizumi Motosuke, *Nabeshima, Famous Ceramics of Japan*, vol. 1, Tokyo, New York, and San Francisco, Kodansha International, 1981, pl. 37.



734

**YABU MEIZAN (1853-1934)**

A Fine and Unusual Satsuma Vase

Meiji era (1868-1912), circa 1900

Of drum form with a tall straight neck, set on a slightly splayed foot decorated in polychrome enamels and gilt with a continuous recessed central frieze of a snowy landscape with distant temples and a ferry boat banded by floral lozenges, the shoulder with floral scroll, the neck painted with children engaged in various games and activities, and bands of key frets and chrysanthemum florets, the foot decorated with a dots within circles and scrolling vines, signed in gilt *Yabu Meizan*  
5 5/8in (12.7cm) high

\$5,000 - 7,000



734

735

**OKAMOTO RYŌZAN (ACTIVE LATE 19TH CENTURY)**

A Satsuma Incense Burner

Meiji era (1868-1912), late 19th century

Square sided and set on four feet, the slightly domed cover surmounted by a *shishi* finial, painted in polychrome enamels and gilt with four scenes of beauties, attendants, and children, birds and flowers, all bordered by geometric bands, the cover painted with flower blossoms, signed on the base *Dai Nihon Kyōto Tōjiki Gōshigaisha Ryōzan kore o tsukuru*, and with the Yasuda Company mark; with a fitted wood stand  
5 5/8in (14cm) high

\$2,000 - 3,000



735



736

736

**KINKŌZAN WORKSHOP AND ANONYMOUS**

Two Satsuma *Kōgō* (Incense Containers)

Meiji era (1868-1912), late 19th century

Each circular and decorated in polychrome enamels and gilt, the first with a procession of samurai, the interior with butterflies and blossoms, with an impressed signature *Kinkōzan tsukuru*; the second with floral and fan-shaped reserves of beauties and landscapes, the interior with chrysanthemums, *unsigned*

3in (7.8cm) diameter each approximately (2).

**\$1,000 - 1,500**



737

737

**CHIN JUKAN (ACTIVE LATE 19TH CENTURY)**

A Satsuma *Kōro* (Incense Burner)

Meiji era (1868-1912), late 19th century

The lobed body decorated in polychrome enamels and gilt with blossoming chrysanthemums, the pierced chrysanthemum cover painted in gilt with a central reserve with crashing waves, signed *Jūkan* and with the Shimazu family mark

With a wood *tomobako* storage box inscribed and signed *Satsuma yaki Chin Jukan saku*

2 5/16in (5.9cm) high; 3 1/6in (7.8cm) wide

**\$800 - 1,200**



738

738

**AFTER NONOMURA NINSEI (ACTIVE LATE 17TH CENTURY)**

A Small Tea Bowl

Meiji (1868-1912) or Taisho (1912-1926) era, late 19th/early 20th century

A finely potted *chawan*, the interior covered in a finely crazed cream-colored glaze, the exterior with the same glaze but also decorated with overglaze enamels and gold depicting flowers of the four seasons, the rim coated in silver enamel, the foot finely carved and unglazed, sealed *Ninsei* inside the foot ring

With an unassociated wood storage box

2 7/8 x 4 7/8in (7.2 x 12.2cm)

**\$1,000 - 1,500**

739

**AFTER OGATA KENZAN (1663-1743)**

A Stoneware Tea Bowl

Edo period (1615-1868), 18th/19th century

Of wide and low profile, decorated in underglaze iron oxide with a poem, flowers, and grasses, the latter partially in underglaze blue and overglaze enamel green, signed *Kenzan Seisho*

With a wood *tomobako* storage box

containing a crepe storage bag

2 7/8 x 5 1/8 in (7.3 x 13cm)

**\$1,500 - 2,500**



739

740

**AFTER OGATA KENZAN (1663-1743)**

Edo period (1615-1868) or Meiji era (1868-1912), 19th century

Of *hanzutsu* (half-cylindrical) form, with motif of white prunus blossoms on branches in glaze, iron oxide, and overglaze enamels, signed on the interior of the foot-ring *Kenzan*  
With a wood *tomobako* storage box 3 5/8 x 4 in (9.2 x 10.2cm)

**\$1,500 - 2,500**



740

741

**AFTER OGATA KENZAN (1663-1743)**

A Small Tea Bowl

Edo period (1615-1868) or Meiji era (1868-1912), 19th/early 20th century

Thinly potted with a clear glaze over a semi-porcelaneous stoneware body, a design of crashing waves and a crescent moon in overglaze enamels, the foot ring partially glazed with a rounded notch carved out of it, signed *Kenzan* within the ring

With an unassociated wood box

2 5/8 x 4 1/2 in (6.6 x 11.6cm)

**\$1,000 - 1,500**



741





742

742

**ATTRIBUTED TO TANAKA SŌMI (DATES UNKNOWN)**

A Black Raku Ware Tea Bowl

Momoyama (1573-1615) or Edo (1615-1868) period, 17th/18th century

Of straight wall with rounded-hip form, the hip leading at an angle to the foot ring cut perpendicularly to the ground, the walls carved thinly, the body covered by a textured and lustrous black glaze with some small brown pock-marking throughout

With a wood *tomobako* storage box containing the attribution *Sōmi yaki kuro chawan* the inscription signed and with a *kaō*

3 5/8 x 4 5/8in (9.2 x 10.1cm)

**\$3,000 - 5,000**

Tanaka Sōmi (also known as Shōzaemon) was the son of Tanaka Sōkei (born 1535) and the elder brother of Kichizaemon Jōkei (died 1635). In the Raku family kiln genealogy up to around the Genroku era (1688-1704), he is reported to have been considered the second generation after Raku Chōjirō (died 1589), and Jōkei was the third generation. However, in subsequent Raku family genealogies, Shōzaemon was omitted from the Raku generations and treated as only a related branch kiln.



743

743

**ATTRIBUTED TO HON'AMI KŌETSU (1558-1637)**

A Black Raku Ware Tea Bowl Named *Suehiro* (Becoming Prosperous) Edo period (1615-1868), 17th century

Of low-slung rounded-hip form, the body tilting slightly to one side, with *kintsugi* gold-lacquer repair, the glaze matte with lustrous areas

With a wood *tomobako* storage box bearing an inscription with the attribution and the name, the inscription signed *Sa* and with a *kaō*

3 x 4 3/4in (7.6 x 12cm)

**\$4,000 - 6,000**



744

744

**ATTRIBUTED TO RAKU DŌNYŪ (NONKŌ, KICHIZAEMON III, 1599-1656)**

A Black Raku Ware Tea Bowl Named *Tōyama* (Distant Mountain)

Edo period (1615-1868), 17th century

Of typical Raku ware *chawan* form, covered completely in glossy black glaze, scattered glaze gaps revealing the brown body underneath

With a wood *tomobako* storage box, the lid bearing an inscription with the attribution and the name, the inscription signed with a *kaō*

3 3/8 x 4 3/8in (8.4 x 11.1cm)

**\$3,000 - 4,000**

A label on the *tomobako* states that the box's inscription is by Fukensai (Sekio Sōshitsu [1746-1801]) the ninth generation grand master of the Urasenke tradition of Japanese tea ceremony.



745

745

**ATTRIBUTED TO RAKU DŌNYŪ (NONKŌ, KICHIZAEMON III, 1599-1656)**

A Black Raku Ware Tea Bowl Named *Kodakara* (Small Treasure)

Edo period (1615-1868), 17th century

Of deep cylindrical form, completely coated in a lustrous black glaze, with an old lacquer repair, the interior of the foot ring carved with a spiral

With a wood *tomobako* storage box bearing an inscription containing the attribution and the name, the inscription signed with a *kaō*

4 x 3 7/8in (10.1 x 9.8cm)

**\$3,000 - 4,000**

746

**RAKU ICHINYŪ (KICHIZAEMON IV, 1640-1696)**

A Large Black Raku Ware Tea Bowl

Edo period (1615-1868), 17th century

Of rounded and balanced profile, the walls carved thinly, the vessel completely coated by black glaze with some red hues, the rim gently undulating

With a later wood *tomobako* storage box bearing an attestation inscription on the interior of the lid, the inscription signed with a *kaō*  
3 3/8 x 5 3/8in (8.5 x 13.3cm)

**\$3,000 - 5,000**



746

747

**RAKU ICHINYŪ (KICHIZAEMON IV, 1640-1696)**

A Black Raku Ware Tea Bowl named *Ryokumō* ("Green-haired" Longevity)

Edo period (1615-1868), 17th century

Of typical shape for Raku ware *chawan*, the black-with-splashes-of-red-glaze smooth yet slightly textured and unctuous covering the entirety of the bowl, a black-lacquer repair on the exterior adjacent to the strongly carved foot ring

With a wood *tomobako* storage box, the underside of the lid bearing an inscription with the attribution and the name, the attribution signed with a *kaō*  
3 1/4 x 4 5/8in (8.2 x 11.7cm)

**\$2,000 - 3,000**



747

748

**RAKU SŌNYŪ (KICHIZAEMON V, 1664-1716)**

A Black Raku Ware Tea Bowl

Edo period (1615-1868), 18th century

Of typical Raku ware *chawan* form, the vessel entirely enveloped in shiny black glaze, the exterior covered in small, shallow glaze bubbles, the interior and bottom with larger and deeper glaze bubbles, the foot ring with an old lacquer repair

With a later wood *tomobako* storage box, the interior of the lid bearing an attestation by Raku Tannyū (Kichizaemon X, 1795-1854) signed *Jūdai Kichizaemon kiwame* and sealed *Raku*  
3 1/4 x 4 1/4in (8.2 x 10.9cm)

**\$2,000 - 3,000**



748

749

**RAKU SŌNYŪ (KICHIZAEMON V, 1664-1716)**

A Red Raku Ware Tea Bowl named *Mochizuki* (Full Moon)

Edo period (1615-1868), 18th century

Of typical Raku ware *chawan* shape with an extremely smoothly-carved surface and profile, the glaze lustrous and finely crazed, covering the entire vessel, repaired in several location with *kintsugi* (gold-embedded lacquer), the foot ring small and rounded with a swirl carved inside

With a wood *tomobako* storage box bearing an inscription with the artist's name and the bowl's name, the inscription signed *Sa* and with a *kaō*  
3 1/4 x 4 3/4in (8.2 x 12cm)

**\$2,500 - 3,500**



749

The inscription on the box corresponds with the signature and cypher of Ryōryōsai (Kōshuku Sōsa 1775-1825), 9th generation grand master of the Omotesenke tradition of Japanese tea ceremony.



750

750

**RAKU SŌNYŪ (KICHIZAEMON V, 1664-1716)**

A Black Raku Ware Tea Bowl Named *Senshū* (Thousand Autumns)  
Edo period (1615-1868), 18th century

Of cylindrical form with nearly right-angled hip, the interior of the bowl following the profile of the exterior, completely covered in a shiny and lightly textured black glaze, with old black-lacquer repairs, the foot-ring ovular and of varying thickness, the bottom of the bowl with an inscription in red lacquer *Sōnyū saku Senshū* and with a *kaō*. With a wood *tomobako* storage box bearing two inscriptions, both containing attestations to the artist and to the author of the red-lacquer inscription, the interior of the lid signed *Sa* and with a *kaō*, the exterior of the lid with a *kaō*, also with an exterior lacquered-wood box 3 5/8 x 4 3/8in (9.2 x 11.1cm)

**\$2,500 - 3,500**

This bowl bears evidence of having been examined by multiple generations of the lineage of the Omotesenke tradition of Japanese tea ceremony. The red-lacquer inscription on the bowl itself bears the *kaō* of and is affirmed by the box inscriptions to be of Joshinsai (Ten'nen Sōsa, 1705-1751, 7th generation), the lid's interior inscription with the *kaō* of and affirmed by the box's exterior inscription to be of Sottakusai (Ken'ō Sōsa, 1744-1808, 8th generation), and the exterior inscription with the *kaō* of Rokurokusai (Zuiō Sōsa, 1837-1910, 11th generation).



751

751

**RAKU SANYŪ (KICHIZAEMON VI, 1685-1739)**

A Black Raku Ware Tea Bowl with Design of Prunus Blossoms  
Edo period (1615-1868), 18th century

Of lopsided *tsutsu* (deep-and-narrow-cylindrical) form, completely covered in lustrous black glaze, a design of prunus blossoms expressed in glaze reserve on the exterior. With a wood *tomobako* storage box bearing multiple collection labels and inscriptions 3 7/8 x 3 7/8in (9.8 x 9.8cm)

**\$3,000 - 5,000**



752

752

**RAKU CHŌNYŪ (KICHIZAEMON VII, 1714-1770)**

A Red Raku Ware Tea Bowl

Edo period (1615-1868), 18th century

Of typical Raku ware *chawan* form with a daintily carved foot ring, completely coated in a mottled red and gray-black glaze, the interior and exterior well-crazed, with an old red-lacquer repair. With a wood *tomobako* storage box, the lid with an inscription by Raku Tannyū (Kichizaemon X, 1795-1854) bearing an authentication of the bowl, the authentication signed *Tannyū kiwame* and sealed *Raku* 3 1/8 x 4 3/4in (7.9 x 12.2cm)

**\$1,500 - 2,000**



753

753

**RAKU RYŌNYŪ (KICHIZAEMON IX, 1756-1834)**

A Black Raku Ware Tea Bowl

Edo period (1615-1868), 19th century

Of low profile with lustrous, dripping glaze, the foot ring and adjacent whitish-gray clay body unglazed, impressed with two *Raku* seals, one adjacent to the foot and the other underneath the glaze. With a wood *tomobako* storage box, bearing an inscription stating *Nanajū no uchi* (one of seventy), the underside of the lid sealed *Raku* and with a cyclical date corresponding to 1826 3 1/8 x 4 3/4in (7.9 x 12cm)

**\$3,000 - 4,000**



754

**RAKU RYŌNYŪ (KICHIZAEMON IX, 1756-1834)**

A Black Raku Ware Tea Bowl

Edo period (1615-1868), 18th century

Of straight-walled with slightly flared mouth, the hip rounded and leading to an unglazed foot ring, the glossy black glaze forming side drippy waves in places, repaired with brownish-red lacquer in two places, sealed *Raku* in an unglazed area adjacent to the foot-ring  
With a wood *tomobako* storage box, the lid sealed *Raku* and inscribed with an authentication by Raku Tannyū (Kichizaemon X, 1795-1854)  
signed *Kichizaemon kiwame*

3 1/4 x 4 5/8in (3.25 x 11.7cm)

**\$2,000 - 3,000**



754

755

**ATTRIBUTED TO RAKU TANNYŪ (KICHIZAEMON X, 1795-1854)**

A Black Raku Ware Tea Bowl named *Kairaku* (Pleasure)

Edo period (1615-1868), 19th century

Of typical Raku ware *chawan* form, with areas of the hip carved in facets, the lustrous black glaze translucently thin in places so that the white clay body shows, the foot ring and the area adjacent unglazed, sealed *Raku* by the foot ring

With a wood *tomobako* storage box bearing an inscription with the attribution and the name, the inscription signed with a *kaō*

3 3/8 x 4 1/4in (8.6 x 10.8cm)

**\$2,000 - 3,000**



755

756

**ATTRIBUTED TO RAKU TANNYŪ (KICHIZAEMON X, 1795-1854)**

A Red Raku Ware Tea Bowl named *Tōyama* (Distant Mountain)

Edo period (1615-1868), 19th century

Of typical Raku ware *chawan* form with angular hip, the body completely coated with a thick clear glaze over a red with black splotches base glaze, some areas of the clear glaze appearing white or cream-colored, with a thick, circular foot ring, sealed *Raku* adjacent to said ring

With a wood *tomobako* storage box bearing two inscriptions on the lid, both containing the attribution, the exterior signed *Jyūni-dai Kōnyū kiwame* and sealed *Raku*, the interior also inscribed with the bowl's name and signed *Sōgetsu* with a *kaō*

3 1/8 x 4 1/4in (7.9 x 10.8cm)

**\$1,000 - 1,500**



756

757

**RAKU KŌNYŪ (KICHIZAEMON XII, 1857-1932)**

A Red Raku Ware Tea Bowl

Meiji (1868-1912) or Taisho era (1912-1926), before 1919

Of typical Raku ware *chawan* form, coated with a clear glaze over a red base glaze with splashes of black and orange, the foot ring and adjacent area unglazed, sealed *Raku* adjacent to the foot ring

With a wood *tomobako* storage box, the lid inscribed *Kichizaemon* and sealed *Raku*

3 1/8 x 4 5/8in (7.9 x 11.7cm)

**\$1,200 - 1,800**



757



758

**PROPERTY FROM THE SANDRA  
GABRILOVE SALTZMAN COLLECTION**

758

**KONISHI HEINAI II (1928-2015)**

A Black Raku Ware Tea Bowl Named *Eboshi* (Courtier's Hat)

Heisei era (1989-2019), late 20th/early 21st century

The hand-built bowl of characteristic Raku texture, form, and glaze with a strikingly irregular lip, the front of the bowl giving a feeling of overlapping layers of clay

With a wood *tomobako* storage box signed by the artist *Ni-dai Heinai*, the underside of the lid with an inscription bearing the bowl's name  
4 1/4 x 4 3/8in (10.8 x 11.1cm)

**\$2,000 - 3,000**



759

759

**WAKAO TOSHISADA (1933-)**

A Gray Shino-Ware Dish

Heisei era (1989-2019), late 20th/early 21st century

The somewhat irregular form emulating classic ceramics made in the Mino area in the late sixteenth and early seventeenth century, finished in soft pinkish-white and gray glazes with a design of an egret and two lotus leaves, the reddish color of the body showing through in places

10 7/8in (27.5cm) wide

**\$2,000 - 3,000**



760

760

**ICHINO MASAHIKO (1961-)**

A Tanba-Ware *Saideiki* Vase

Heisei era (1989-2019), late 20th/early 21st century

The slab-built rectilinear body with a variegated green glaze, decorated on front and reverse respectively in the artist's innovative modernist manner with rectangular and oval shapes formed from *saideiki* colored clay, the base with the artist's incised mark  
10 1/2in (26.7cm) high

**\$1,000 - 1,500**

761

**HOSHINO SEI (1959-)**

A Bizen-Ware Jar

Heisei era (1989-2019), late 20th/early 21st century

Of the more formal Bizen type, the almost flat shoulder and tallish neck unglazed showing the unfired red clay, one side of the body scorched to a dark brown-black, the other with a prominent area of kiln-ash glaze finishing in multiple drips reaching almost to the base; with an inscribed and signed wood *tomobako* storage box

21 x 19in (53.3 x 48.3cm)

**\$1,500 - 2,500**



761

762

**FUJIOKA SHŪHEI (1947-)**

A Large Iga-Ware Jar

Heisei era (1989-2019), late 20th/early 21st century

Of traditional medieval-style form with a sturdy shoulder and short neck with a circumferential flange, the stoneware body with thick gray-green kiln-ash glaze on the front, the reverse showing the rich red unglazed clay with a few drips of glaze (due to the jar being fired on its side) the whole exhibiting the "Three Landscapes" traditionally associated with Iga ware: a shiny emerald-green glaze that sometimes forms small globules, unglazed or semi-glazed areas of orange or brown, and occasional scorched patches; with an inscribed and signed wood *tomobako* storage box

18 7/8 x 16 7/8 in (48 x 43cm)

**\$2,500 - 3,500**



762





763

763

**ONO HAKUKO (1915-1996)**

A Gold-Foil Flower Vase

Showa era (1989-2019), second half of the 20th century

The meticulously thrown classic ovoid porcelain body with a tall neck and out-turned mouth, decorated in the artist's signature style with abstract designs in cut and textured gold foil beneath a translucent yellowish glaze; the base with the artist's incised mark *Haku*; with an inscribed and signed wood *tomobako* storage box

12 x 5 3/8 in (30.5 x 13.7cm)

**\$1,500 - 2,500**

For a brief discussion of this important postwar woman artist, see Joe Earle, *Radical Clay: Contemporary Women Artists from Japan*, exhibition catalogue, Art Institute of Chicago, 2023, p. 17.



764

764

**KAKUREZAKI RYŪICHI (1950-)**

A Boat-Form Bizen-Ware Sweet Dish

Heisei era (1989-2019), late 20th/early 21st century

The novel boat-like pointed form with a folded-back stern exhibiting the artist's characteristic combination of a dark reddish-brown body with multiple feldspathic inclusions and a lighter-colored area with *hidasuki* fire markings formed by application of wetted straw

14 1/2 in (36.8cm) wide

**\$1,000 - 1,500**



765

765

**KAKUREZAKI RYŪICHI (1950-)**

A Bizen-Ware Sculptural Jar

Heisei era (1989-2019), late 20th/early 21st century

The crisp geometrical form with curving sides, convex front and reverse, and a slight central dip to the mouth, the grayish-brown stoneware surface with differing ash-glaze effects on the sides, one with multiple drips and the other more concentrated toward the mouth; with an inscribed and signed wood *tomobako* storage box

18 7/8 x 14 1/8 x 9 7/8 in (48 x 36 x 25cm)

**\$1,500 - 2,500**

766

**KATŌ YASUKAGE XIV (1964-2012)**

An Oribe Hook-Shaped Vase

Heisei era (1989-2019), late 20th/early 21st century

Powerfully modeled in the form of a large wooden hook used over a traditional rural fireplace, the curved surfaces smooth with translucent Oribe-style copper glaze, the sides fissured and with thicker, more irregular applications of glaze; with an inscribed and signed wood *tomobako* storage box  
24 3/3 x 17 3/4in (62.9 x 45cm)

\$2,500 - 3,500

**PROPERTY FROM THE COLLECTION OF  
DRS. EDMUND AND JULIA LEWIS**

767

**KATŌ YASUKAGE (1964-2012)**

An Oribe-Style Rectangular Tray

Showa (1926-1989) or Heisei (1989-2019) era, late 20th century

Stoneware, cut and worked on the surface and covered in a copper-rich glaze pooling in the recesses in an emerald and creamy, pale avocado green, the underside with six spur marks, signed with the artist's mark on the underside

21 3/4 x 10 3/4in (55.3 x 27.3cm)

\$2,000 - 3,000

**Provenance**

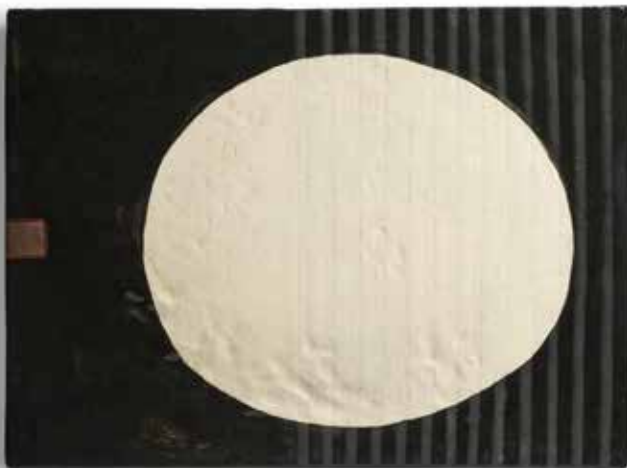
Purchased from Daiichi Arts, New York



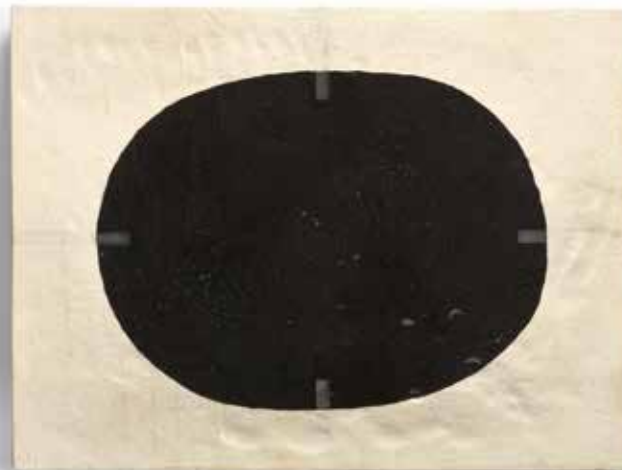
766



767



768



768 W

**JUN KANEKO (BORN 1942)**

Two Ceramic Wall Slabs

Heisei era (1989-2019), 2003

Each rectangular, hand-built glazed ceramic slabs, one with gold highlight, each signed and dated on the verso *Kaneko, 03*

22 x 29 1/4 in (55.8 x 74.3cm); 21 1/2 x 29 1/4 in (54.6 x 74.3cm) (2).

**\$3,000 - 5,000**

**PROPERTY OF VARIOUS OWNERS**

769

**KAKUREZAKI RYŪICHI (1950-)**

A Bizen-Ware Flower Vase

Heisei era (1989-2019), late 20th/early 21st century

Of triangular form with the openings for the flower below the apex, the body fluidly modeled, the grayish-brown stoneware surface with differing ash-glaze effects on the sides, with the artist's mark underneath; with an inscribed and signed wood *tomobako* storage box

16 x 8 in (40.6 x 20.5cm)

**\$2,000 - 3,000**



769

770

**KIYOMIZU ROKUBEI VII (1922-2006)**

*Object No.9*

Showa (1926-1989) or Heisei (1989-2019) era, circa 1990

The stoneware body like the artist's other works of this period taking the form of an incense burner with an opening at the top, fired to a rich red hue, with areas of gold glaze descending in places down the sides, impressed mark on the base *Kiyo* within a hexagonal reserve, with an inscribed and signed wood *tomobako* storage box

5 1/4 x 9 3/4 in (13.2 x 24.8cm)

**\$2,000 - 3,000**



770



771

**KANESHIGE KŌSUKU (BORN 1943)**

*Umi Kara (From the Sea)*

Heisei era (1989-2019), 20th century

A flower container composed of slabs of Bizen clay, standing on four-pedestal feet, the body with striations and various protrusions, signed in roman characters *Kōsuke* on the interior, with a signed and sealed wood *tomobako* storage box

15 1/4 x 14 x 12 1/4 in (38.7 x 35.6 x 31.1 cm)

**\$3,000 - 4,000**

As the third son of Living National Treasure Kaneshige Tōyō, Kaneshige Kōsuke was brought up within a family tradition that could easily have crushed his individuality. However, after taking undergraduate and graduate degrees in the sculpture department of Tokyo's National University of Arts and Music he successfully struck out in new directions.



771

772

**KANESHIGE KŌSUKU (BORN 1943)**

*Fuyū (Floating)*

Heisei era (1989-2019), 20th century

A two-piece sculpture made of Bizen clay, the upper piece able to be placed in various positions, the base signed in roman characters *Kōsuke*, with a signed and sealed wood *tomobako* storage box

18 3/4 x 13 1/4 x 8 3/4 in (47.6 x 33.6 x 22.2 cm)

**\$2,500 - 3,500**



772



773

773

**KONDŌ YŪZŌ (1902-1985)**

A Gourd-Shaped Vase Showa era (1926-1989), circa 1970s-1980s  
The softly faceted gourd-shaped porcelain body deftly decorated in underglaze blue and red with a willow tree overhanging a stream; marked *Yū* inside the footring; with an inscribed and signed wood *tomobako* storage box  
8 1/4 x 4 1/2in (21.1 x 11.5cm)

**\$1,500 - 2,500**



774

774

**NAKAJIMA HIROSHI (1941-2018)**

A Porcelain Bottle Vase  
Showa (1926-1989) or Heisei (1989-2019) era, 20th century  
The bulbous body set on a high ring foot, the neck tapering to a flared rim, decorated with raised bands around the body and neck, covered in a blue-green celadon glaze with a fine crackle  
With a wood *tomobako* storage box signed and sealed by the artist  
10 7/8in (27.6cm) high

**\$1,000 - 1,500**



775

775

**FUKAMI SUEHARU (BORN 1947)**

A Faceted Porcelain *Kōro* (Incense Burner)  
Showa (1926-1989) or Heisei (1989-2019) era, 20th century  
Molded with eight faceted sides set at an angle, the vessel set on three short feet and covered with a pale blue-green glaze, signed on the base with an incised character *Sue*, the silver domed cover pierced with swirling clouds, stamped *Jungin* (Pure silver)  
With a wood *tomobako* storage box, signed and sealed by the artist  
3 3/4in (9.5cm) high

**\$2,000 - 3,000**

776

**TOKUDA YASOKICHI III (1933-2009)**

A Kutani-Ware Flower

Vase Showa (1926-1989) or Heisei (1989-2019) era, before 1993

The meticulously thrown classic ovoid porcelain body with a tall neck and generous out-turned mouth, decorated in the artist's characteristic blend of blue, blue-green, and other glazes, marked *Kutani Masahiko* (indicating that this lot was made before the artist succeeded to the family name of Yasokichi in 1993)

9 1/8 x 4in (23.3 x 10.3cm)

**\$3,000 - 4,000**



776

777

**TOKUDA YASOKICHI III (1933-2009)**

A Porcelain Vase

Showa (1926-1989) or Heisei (1989-2019), 20th/21st century

The almost spherical porcelain body with a short, very slender cylindrical neck, covered in a deep blue-black glaze lightening to paler blue on the neck and around the slightly raised circumferential ridge, signed on the base *Kutani Yasokichi* on an impressed floral reserve

With a wood *tomobako* storage box inscribed *Shin[] yū tsubō* (Deep blue (?) jar), and signed and sealed *Kutani Yasokichi*  
6in (15.3cm) high

**\$4,000 - 5,000**



777

778

**TOKUDA YASOKICHI III (1933-2009)**

A Wide-Mouthed Floral Vase

Showa (1926-1989) or Heisei (1989-2019) era, late 20th/early 21st century

The porcelain body decorated in the artist's characteristic blend of blue and blue-green glazes descending from the neck and down the sides, signed underneath in red enamel *Yasokichi saku*; with an inscribed and signed wood *tomobako* storage box

10 3/4 x 11in (27.3 x 27.9cm)

**\$3,000 - 4,000**



778





779

779

**KATŌ TSUBUSA (1962-)**

*Shamo* (Gamecock)

Heisei era (1989-2019), dated 1995

Of white porcelain worked by hand and partially covered in a transparent blue glaze, the bottom signed *Tsubusa* and dated 95

With a cardboard storage box inscribed with the title

19 1/4in (48.9cm) high

**\$2,500 - 3,500**

**PROPERTY FROM THE COLLECTION OF  
DRS. EDMUND AND JULIA LEWIS**

780

**FUJITA KYŌHEI (1921-2004)**

A Square Covered Glass Box

Showa (1926-1989) or Heisei (1989-2019) er, late 20th century

Internally-decorated glass applied with gold leaf, fitted with silver rims, signed on the underside *Kyohei*

4 x 4 x 3 7/8in (10.2 x 10.2 x 9.8cm)

**\$2,000 - 3,000**



780

781

**FUJITA KYŌHEI (1921-2004)**

A Glass Box and a Glass Vessel

Showa (1926-1989) or Heisei (1989-2019) era, 20th century

The glass box decorated with silver leaf; the drinking vessel blown glass decorated with gold wash

3 1/2 x 3 1/4 (8.9 x 8.3cm); 3 1/8 x 3 1/8in (7.9 x 7.9cm) (2).

**\$3,000 - 5,000**



781



**PROPERTY OF VARIOUS OWNERS**

782 □

**KAWAI SHUHO (1890-1981)**

A Lacquer Vase

Taisho (1912-1926) or Showa (1926-1989)  
era, 20th century

Of baluster form in *kanshitsu* (dry lacquer)  
decorated with a bold design of Rinpa-style  
crashing waves in gold, silver, and black  
*togidashi maki-e* against a cranberry-red  
ground, signed on the base *Shuho kore o*  
*utsuru*

11 1/4in (28.6cm) high

**\$2,000 - 3,000**

**Provenance**

Purchased from Kagedo Japanese Art



782

783

**NAKAJIMA YASUMI II (1906-1988)**

A Large Bronze Flower Vase

Showa era (1926-1989), 20th century  
Cast in bronze with a bulbous body in flower-  
bud form, and long slender neck, finished with  
a rich chocolate-brown patina, signed *Yasumi*  
11 7/8in (30cm) high

**\$1,500 - 2,000**



783

**PROPERTY FROM THE COLLECTION OF  
DRS. EDMUND AND JULIA LEWIS**

784

**HATAKEYAMA KŌJI (1956-)**

"Eight Faces" Bronze Vessel

Heisei era (1989-2019), dated 2011  
The covered vessel of cast bronze with  
variegated patination, with a gold leaf interior,  
signed and dated *Hatakeyama, 2011*  
3 7/8in (9.8cm) high

**\$2,000 - 3,000**



784



785

#### PROPERTY OF VARIOUS OWNERS

785

#### OKUMURA KŌKI (1950-)

*Lucky Star Box*

Reiwa era (2019-), 2019

The cuboid *rōgin* (*shibuichi*, copper-silver alloy, with a small percentage of gold in this case) body etched and patinated to create a mottled effect, the lid with an off-center star-shaped solid gold finial, the interior gilt, the base with paper label inscribed with title and artist's name  
With a wood storage box

3 x 3 1/4 x 3 3/8in (7.6 x 8.1 x 8.4cm)

\$6,000 - 8,000

#### Exhibited

48th Dentō Kōgei Nihon Kinkō Ten (Traditional Japanese Metalwork Exhibition), 2019, no. 28

Okumura Kōki started learning to make *tsuka* (sword hilts) as a hobby at age fifteen and after graduating from Musashino Art University rapidly established a national reputation as a restorer of antique Japanese metalwork, skilled in both chiseled and hammered work. The present lot is an outstanding example of his recent practice, distinguished especially by its elegant, sober patination. It was made in the first year of the Reiwa era with the hopes for prosperity for Japan under the newly enthroned Reiwa emperor.

Okumura has been called upon to replicate and restore Important Cultural Properties such as the mortuary cabinet housed at Yūtenji temple, and the metal fittings on a Buddhist *oi* (monk's relic chest) damaged in the tsunami that hit Iwate during the 2011 Great Kantō Earthquake.

He has won numerous awards in the Dentō Kōgei exhibitions for his creations and is currently a senior member of the *shinsa* (judgement) committee for the Eastern Japan and All Japan Traditional Japanese Art Society.

786

#### OKUMURA KŌKI (BORN 1950)

An Inlaid Iron Vase

Heisei (1989-2019) or Reiwa (2019-present), 20th/21st century

The deep, cylindrical vessel flaring out to the rim and hammered and worked on the surface with two shades of gold and silver inlays of stylized flower petals falling in diagonal patterns below a band of silver, the interior decorated with gold flecks, signed with the artist's seal  
With a wood *tomobako* storage box signed and sealed by the artist

9 13/16in (24.9cm) high

\$7,000 - 9,000



786





**PROPERTY FROM THE COLLECTION OF DRS. EDMUND AND JULIA LEWIS**

787 W

**MASAYUKI NAGARE (1923-2018)**

Untitled

Heisei era (1989-2019), 20th/21st century

Black granite, set on an iron stand, signed on the reverse *Nag*

26 1/8in (66.4cm) high; 57 5/8in (146.4cm) high (including stand)

**\$5,000 - 7,000**



788



789



790

#### PROPERTY OF VARIOUS OWNERS

788

##### **A BRONZE FIGURE OF TANJŌBUTSU (BUDDHA AT BIRTH)**

Muromachi (1333-1573) or Momoyama (1573-1615) period, 16th/17th century

Cast in the form of the newly born Buddha, naked to the waist, his right hand pointing to the heavens and his left pointing to the earth

With a modern wood box

6 1/4in (15.8cm) high

**\$2,500 - 3,500**

789

##### **A BRONZE FIGURE OF KANNON (AVALOKITESHVARA)**

Nara period (646-794), 8th century

Cast in bronze, the figure standing on a double-lotus pedestal and wearing the characteristic bodhisattva raiment, his head with a youthful face and elaborate coiffure encircled by a diadem fronted by a small, seated figure of Amida Buddha

12 1/4in (31.1cm) high

**\$10,000 - 15,000**

#### PROPERTY FROM THE COLLECTION OF DRS. EDMUND AND JULIA LEWIS

790

##### **A STANDING WOOD FIGURE OF A SHINTO DEITY**

Muromachi period (1333-1573), 14th/15th century

Carved from a single block of wood, the figure stands dressed in formal court robes, his hands held together in front concealed by voluminous sleeves and wearing a court cap which bears extensive traces of black pigment, some traces also visible on his spotted trousers, much of the surface with extensive worm damage; mounted on a modern wood stand

20 5/8in (52.4cm) high overall

**\$3,000 - 5,000**



丁酉十月  
朴重亨作  
於建之雅林林

# Korean Art

Including a Selection of  
Modern and Contemporary Works





791

# PROPERTY OF VARIOUS OWNERS

791 □

## A FINE CELADON OIL BOTTLE

Goryeo Dynasty (918-1392), 12th century  
Of compressed ovoid form set on a low ring foot, incised on the shoulder with lotus petals encircling the neck, banded by scrolling vines, applied with a bright celadon glaze  
*3 1/2in (8.9cm) diameter*

\$8,000 - 12,000

792

## TWO CELADON WARES AND TWO PORCELAIN WARES

Goryeo (918-1392) and Joseon dynasty (1392-1897), 13th and 19th century  
The celadon wares comprising a shallow stoneware bowl molded on the interior with blossoming flowers, and a small cup decorated around the rim with a slip-inlaid geometric band; the porcelain wares comprising a small spherical white-porcelain jar with an everted neck, covered in a clear glaze with a pale blue cast, and a rectangular water dropper set on bracket feet decorated in underglaze cobalt with a mountainous landscape and stylized floral sprays on the sides  
*6 3/4in (17.1cm) diameter, the largest (4).*

\$3,000 - 5,000



792

793

# **AN INLAID CELADON BOTTLE**

Goryeo dynasty (818-1392), 13th century  
 The amply swelling body set on a low foot ring and rising to a slender neck with a gently everted rim decorated with six vertical panels of peony blossoms and tendrils inlaid in white slip and iron oxide, the neck with further scrolling vines, all covered in an olive-green celadon glaze with a fine crackle  
 With a wood *tomobako* storage box  
 12 5/8in (32.1cm) high

**\$10,000 - 15,000**



793

794 □

# **A SLIP-INLAID MELON-SHAPED CELADON FLOWER VASE**

Goryeo Dynasty (918-1392), 12th century  
 Stoneware, with an elongated body in the form of an eight-lobed melon beneath an upright, flaring neck terminating in a foliated mouth, the separately formed foot carved with vertical pleats and joined to the body at firing, decorated with chrysanthemum sprays in inlaid white and ochre slip, the whole covered in an olive-green celadon glaze and a slight crackle, the foot rim adhered with traces of five sand pads  
 With a wood *tomobako* storage box inscribed on the lid *Kōryō yaki kabin* (Goryeo ceramic flower vase)  
 8 7/8in (22.5cm) high

**\$10,000 - 15,000**

For very similar slip-inlaid melon-shaped flower vases, see Rhee Byung-Chang, *Kankoku bijutsu shūshū / Masterpieces of Korean Art*, Tokyo, Tokyo University Press, 1978, cat. no. 125, also reproduced in Kim Kumja Paik, *Goryeo Dynasty, Korea's Age of Enlightenment, 918-1392*, exhibition catalogue, San Francisco, Asian Art Museum of San Francisco, 2003, cat. no. 94; and Chōsen Kōgei Kenkyūkai, eds., *Chōsen kōgei tenrankai zuroku, dai nanakai* (Exhibition Catalogues of Korean Craft, vol. 7), Tokyo, Bunmei Shoten, 1942, no. 10.



794



795 □

**A RARE COBALT AND COPPER DECORATED RETICULATED WHITE-PORCELAIN BRUSH POT**

Joseon dynasty (1392-1897), 19th century

Cylindrical with straight sides and a recessed base with a pierced design of pomegranates and *manji* (Chinese *wanzi*) surrounded by leafy branches, decorated in underglaze blue and copper red with green hues, the entire vessel covered in a clear glaze with a slight light-blue cast

With a wood *tomobako* storage box

4 7/8in (12.4cm) high

**\$30,000 - 50,000**

For a nearly identical reticulated brush pot in the collection of the Japan Folk Crafts Museum, see Katayama Mabi and Sugiyama Takashi, eds., *Yanagi Sōetsu no kokoro no me: Nihon Mingeikan shozō Chōsen kanren shiryō o megutte: Chōsen to sono geijutsu kankō hyakushūnen kinen* (The Heart and Eyes of Yanagi Sōetsu: Korean Works in the Japan Folk Crafts Museum: A Commemoration of the 100th Anniversary of the Publication of "Korea and Its Arts"), Tokyo, Aiwadō, 2022, pp. 80-81. For an example in the collection of the Philadelphia Museum of Art, accession number 2016-186-1, see <https://www.philamuseum.org/collection/object/339228>.





796

**A LARGE AND FINE PORCELAIN JAR**

Joseon dynasty (1392-1897), 18th/19th century

Of elegant baluster form with a tall straight neck painted in underglaze cobalt with two roundels of landscapes with birds in flight, punctuated by large sprays of peony, the rim and foot painted with narrow bands, covered in a clear glaze pooling at the foot with a blueish tinge. With a wood storage box 16 3/8in (41.6cm high)

**\$200,000 - 300,000**

White porcelain with underglaze cobalt decoration was first produced in Korea in the fifteenth century, inspired by examples imported from China. Though iron-decorated wares enjoyed a period of popularity in the 16th and early 17th centuries, underglaze cobalt soon became the dominant tradition that would continue well into the modern era. One unique feature in Korean blue and white decoration is the predominance of empty space versus excessive detail. Often design motifs are contained within individual roundels, and many large vessels such as this jar, lack borders or decorative bands around the shoulders and feet. Large storage jars like this were used in floral displays at important rituals such as banquets and weddings. Many were decorated with mythical animals, dragons, tigers, or auspicious Chinese characters (see lot 800), and more rarely landscapes.



797

797 □

**A DEEP PORCELAIN BOWL**

Joseon dynasty (1392-1897), 19th century  
With rounded sides set on a low foot ring  
decorated on the interior in underglaze cobalt  
with a carp leaping from crashing waves to  
catch a flaming jewel, the exterior rim and foot  
with a narrow band  
With a wood *tomobako* storage box  
7 3/8in (18.7cm) diameter

**\$8,000 - 12,000**



798

798 □

**A SMALL PORCELAIN OCTAGONAL DISH**

Joseon dynasty (1392-1897), 18th/19th  
century  
The shallow dish with cut edges and a circular  
well set on a shallow foot ring and decorated  
in underglaze blue with confronted irises  
(*Cymbidium iridioides*) and covered with a  
thick milky-white glaze  
With a wood *tomobako* storage box  
5 1/8in (13cm) wide

**\$10,000 - 15,000**

**Provenance**

Tominaga Sōichi Collection

**Published**

Kobayashi Hiroshi, *Nihon ni saita Richō no yakimono* (The Flowering of Joseon Ceramics in Japan) in *Yū-raku*, no. 86, September 2001, p. 40.

In the aforementioned article, Kobayashi identifies the decoration on this dish as bees, but the decoration is more likely irises.

Tominaga Sōichi (1902-1980) was a professor at Gakushūin University and a respected art critic.



799

799

**TWO GLOBULAR PORCELAIN JARS**

Joseon dynasty (1392-1897), 19th century  
Each of compressed globular form, set on a low foot ring and finished with an everted neck, decorated in underglaze cobalt with auspicious Chinese characters and stylized peonies, the neck with a cloud collar or key frets

4 1/2in (13.9cm); 4 5/8in (11,7cm) high (2).

**\$4,000 - 5,000**

800

**A BLUE AND WHITE PORCELAIN JAR WITH FOUR CHARACTERS**

Joseon dynasty (1392-1897), 18th/19th century  
Of ovoid form with full shoulders and a straight, upright neck painted in underglaze cobalt with four circular medallions containing four Chinese characters, (longevity, happiness, health, and peace) punctuated by tassels and four of the seven auspicious symbols, the shoulder painted with a cloud band and the foot with two narrow bands

10 1/2in (26.6cm) high

**\$15,000 - 25,000**



800





801

801

**TWO EMBROIDERED SILK MILITARY RANK BADGES (HYUNGBAE)**

Joseon dynasty (1392-1897), late 19th century

Square badges for the front robe of a military officer signified by a single white tiger or leopard among clouds and a red sun, cresting waves, and auspicious items worked in polychrome silk embroidery and metallic thread on a satin ground within a brocade border

10 1/4 x 9 1/4in (26 x 23.5cm)

**\$2,000 - 3,000**



802

802

**ARTIST UNKNOWN**

Bird and Finger Citron

19th/20th century

Brushed in ink and colors on a paper fan with a bird perched on a branch of finger citron and a poem, framed and glazed

9 1/2 x 19 7/8in (24.1 x 50.5cm) fan

16 1/2 x 32 3/8in (41.9 x 82.2cm) frame

**\$1,500 - 2,000**



803

803

**ANONYMOUS, 19TH CENTURY**

A *Sinjung T'aenghwa* (Buddhist Painting)

Joseon dynasty (1392-1897), 19th century

Painted in ink, colors, calcified, crushed oyster-shell gesso, and gold on sized cloth, with three bodhisattvas including Tongjin in an elaborate feathered headdress, the trio accompanied by numerous attendants, with a dedicatory inscription; now laid down and framed

50 5/8 x 41 3/4in (128.6 x 106cm)

**\$4,000 - 6,000**



804

804

**ARTIST UNKNOWN**

A Six-Panel Screen

Joseon dynasty (1392-1897), 18th/19th century

Six paintings mounted on a six-panel screen with silk brocade border and ground, brushed in ink and colors on paper with scholars in mountainous landscapes and poetic verses, each sealed *Seolgok*

20 1/8 x 11 1/8 in (51.1 x 28.3cm), images only; (49 3/8 x 89 1/2 in (125.4 x 227.3cm) overall

**\$3,000 - 5,000**

805

**ANONYMOUS, 18TH/19TH CENTURY**

A *Sinjung T'aenghwa* (Buddhist Painting) of Amita Buddha and Attendants

Joseon dynasty (1392-1897), 18th century

The large and impressive work painted in ink, colors, and calcified crushed oyster-shell gesso on silk with Amita (Amitabha) seated on a lotus dais flanked by bodhisattvas, immortals, and other deities; with a silk border within a wood frame

52 1/2 x 75 1/4 in (133.4 x 191.1cm)

**\$6,000 - 8,000**



805



806

806

# **ANONYMOUS (19TH CENTURY)**

*Baekjado* (100 Children)

Joseon dynasty (1392-1897), 19th century

A ten-panel screen painted in ink, colors, and gold on silk depicting young boys at play in an expansive villa among Chinese-style rocks and exotic plants

43 5/8 x 12 1/4in (110.8 x 31.1cm) each image; 66 3/4 x 163in (169.5 x 414.1cm) overall

**\$10,000 - 15,000**

While clearly Korean in origin, the subject matter of 100 Children is derived from the legend of Chinese King Wen of Zhou (died 1056 BC) who was reputed to have fathered 100 sons. *Baekjado* screens would typically decorate the bedroom of a newly married couple, reminding them of their obligation to produce multiple children. They were also displayed at the celebration of a child's first birthday.

For another ten-panel *baekjado* screen on paper, see Robert Moes, *Auspicious Spirits: Korean Folk Paintings and Related Objects*, Washington D. C., International Exhibitions Foundation, 1983, no. 14, pp. 56-57 and 186.





807

807

**ARTIST UNKNOWN, 18TH/19TH CENTURY**

Bamboo and Poems

Joseon dynasty (1392-1897), 19th century

Originally a ten-panel screen, now separated into a six-panel and a four-panel screen with paintings of bamboo and poems brushed in ink on cloth, signed *Hakbong hwa* and sealed by the artist

52 3/4 x 11 1/8in (134 x 28.3cm) each

painting

75 1/4 x 17 1/2in (191.1 x 44.4cm) each

panel

**\$4,000 - 6,000**

808 W

**PAK NO SOO (BORN 1927)**

A Two-Panel Screen

Dated 1957

Brushed in ink and colors on paper with a piper, a young woman, a child, and a fawn, with a cyclical date corresponding to 1957, signed and sealed by the artist

90 1/2 x 56in (229.9 x 142.2cm)

**\$3,000 - 5,000**



808



809

809 □

**YOON KWANG-CHO (BORN 1946)**

A Stoneware Flower Vase

20th/21st century

Slab-built, decorated with brushed, white slip and covered in a clear glaze, signed by the artist  
10in (25.4cm) high

**\$1,500 - 2,500**

**Provenance**

Purchased from the artist

Born in Hamheung, Hamgyeongnam-do, North Korea, Yoon Kwang-Cho later moved to South Korea and completed a degree in Fine Arts in Ceramics at Hongik University in Seoul (1973) after which he spent a year studying ceramics in Karatsu, Japan. Yoon now works in South Korea, drawing inspiration from Buncheong wares of the early Joseon dynasty (1392–1910). He uses slabs or coils of clay to construct his pieces, a direct engagement with the material that relates to his practice of Zen Buddhism. Yoon has won numerous awards in Korea, including Artist of the Year (2004) from the National Museum of Contemporary Art, Seoul. His work is in the collections of major museums across the world, including the National Museum of Contemporary Art (Gwacheon, Korea), the Samsung Museum of Art (Seoul), the Korean Cultural Center (Los Angeles), and The Metropolitan Museum of Art (New York).

810 □

**KIM YIK-YUNG (BORN 1935)**

A Rectangular White Porcelain Footed Stand

20th/21st century

The curvilinear platter set on an eight-sided pedestal foot, signed in underglaze cobalt  
11 1/8in (28.3cm) wide; 2in (5cm) high

**\$2,000 - 3,000**

**Provenance**

Purchased from the artist

811 □

**PARK YOUNG-SOOK (BORN 1947)**

A Large Stoneware Dish

The deep dish with eight sides decorated with a brushed slip and splashed of iron oxide, covered in a clear glaze with a slight blue cast  
20in (50.8cm) wide; 3 1/4in (8.3cm) high

**\$2,000 - 3,000**

**Provenance**

Purchased from the artist

Park Young-Sook was born in Gyeongju, South Korea. Her artistic practice began in adulthood, when she took up ceramic production as a hobby. Gallerists and ceramic artists soon recognized her work and encouraged her to further her practice through formal training and more ambitious projects, which she did through studies in Korea and Japan, before founding the Park Young Sook Ceramic Studio in Gyeonggi Province in 1979. Park's work is informed by Joseon dynasty (1392–1910) ceramics, particularly inlay techniques and moon jar forms, and she exclusively uses natural components in her wares. Park's works are in numerous international museum collections, including the Seattle Art Museum, the Victoria and Albert Museum, the British Museum, the National Folk Museum of Korea, the San Francisco Asian Art Museum, the Arthur M. Sackler Museum at Harvard University, and the Museum of Fine Arts, Houston, among others.



810



811



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2. In order to bid at the sale, prospective bidders must submit to Bonhams a completed bidder registration and any other requested information or references. New bidders and bidders who have not recently updated their registration information must pre-register to bid at least two (2) business days before the sale. Individuals will be required to provide government-issued proof of identity and proof of address. Entity clients will be required to provide documentation including confirmation of entity registration showing the registered name, confirmation of registered address, documentary proof of officers and beneficial owners, proof of authority to transact on behalf of the entity and government-issued proof of identity for the individual who is transacting on the entity's behalf.

We may also request a financial reference and/or deposit from bidders before approving the bidder registration. In the event a deposit is submitted, and you are not the successful bidder, your deposit will be returned to you. If you are the successful bidder, any such deposit will be credited to offset the appropriate portion of the purchase price.

We reserve the right to request further information, including regarding the source of funds, in order to complete bidder identification and registration procedures (including completing any anti-money laundering and/or anti-terrorism financing checks we may require) to our satisfaction. If our bidder identification and registration procedures are not satisfied, we may, in our sole discretion, decline to register any bidder or reject any bid or cancel any sale to such bidder.

Every bidder shall be deemed to act as a principal unless prior to the commencement of the sale there is a written acceptance by Bonhams of a bidder registration form completed and signed by the principal which clearly states that the authorized bidding agent is acting on behalf of the named principal. Absent such written acceptance by Bonhams, any person placing a bid as agent on behalf of another (whether or not such person has disclosed that fact or the identity of the principal) may be jointly and severally liable with the principal under any contract resulting from the acceptance of a bid.

Every bidder shall be responsible for any use of its assigned paddle or bidding account, regardless of the circumstances. For all auctions and sales, should your bid be successful, you irrevocably agree to pay the full purchase price. We are not responsible for any errors that you make or that are made through your bidding account in placing a bid on a lot.

3. You represent and warrant that:

- (i) you have provided to us, or will provide upon request, true and correct copies of valid identification and proof of residence and, if applicable, financial and/or corporate documents;
- (ii) neither you, your principal (if applicable, and subject to Bonhams' prior written acceptance pursuant to paragraph 2 above), nor any individual or entity with a beneficial or ownership interest in either the purchased property or in the purchase transaction is on the Specially Designated Nationals List maintained by the Office of Foreign Assets Control of the U.S. Department of the Treasury nor subject to any other sanctions or embargo program or regulation in effect in the United States, European Union, England and Wales, or other applicable jurisdictions (such programs and regulations, collectively, "Sanctions");
- (iii) if you are acting as an agent for a principal, you have conducted appropriate due diligence into such principal, and agree that Bonhams shall be

entitled to rely upon such due diligence, you will retain adequate records evidencing such due diligence for a period of five (5) years following the consummation of the sale, and will make these records available for inspection upon Bonhams' request;

- (iv) neither the purchase transaction (including your bidding activity) nor the purchase funds are connected with nor derive from any criminal activity, and they are not designed to nor have they or shall they, violate the banking, anti-money laundering, or currency transfer laws or other regulations (including without limitation, import-export laws) of any country or jurisdiction, or further any other unlawful purpose, including without limitation collusion, anti-competitive activity, tax evasion or tax fraud; and
- (v) property purchased by you or your principal (if applicable) hereunder is not and will not be transferred to or used in a country in contravention of any Sanctions.

You acknowledge and agree that we may rely upon the accuracy and completeness of the foregoing warranties.

4. On the fall of the auctioneer's hammer (or, for online-only sales, on the close of the lot by Bonhams' online bidding system), the highest bidder accepted for the lot shall have purchased the offered lot in accordance and subject to compliance with all of the conditions set forth herein and (a) assumes full risk and responsibility therefor, (b) if requested will sign a confirmation of purchase, and (c) will pay the purchase price in full or such part as we may require for all lots purchased. No lot may be transferred.

Unless otherwise agreed, payment in good, cleared funds is due and payable within five (5) business days following the auction sale. Whenever the buyer pays only a part of the total purchase price for one or more lots purchased, we may apply such payments or any deposits, in our sole discretion, to the lot or lots we choose. Payment will not be deemed made in full until we have received good, cleared funds for all amounts due. Title in any purchased property will not pass until full and final payment has been received by Bonhams. Accounts must be settled in full before property is released to the buyer. In the event property is released earlier, such release will not affect the passing of title or the buyer's obligation to timely remit full payment.

We reserve the right to refuse to accept payment from a source other than the registered bidder or buyer of record. Once an invoice is issued, we cannot change the buyer's name on an invoice.

Payment for purchases must be made in the currency in which the sale is conducted. Bonhams' preferred payment method is by wire transfer. For final purchases exceeding US \$25,000, all payments must be in the form of wire transfer unless other arrangements have been approved in advance. For final purchases below US \$25,000, payment may also be made in or by the following methods:

- (i) Cash. Please note that the amount of cash that can be accepted from a given buyer is limited to US \$5,000 per auction sale (whether by single or multiple related payments). If the amount payable exceeds that sum, the balance must be paid by another method.
- (ii) Cashier's check, money order, or personal check with approved credit drawn on a U.S. bank. A processing fee will be assessed on any returned checks.
- (iii) Visa, MasterCard, American Express or Discover debit or credit card issued in the name of the buyer or record. Only one debit or credit card may be



# Conditions of Sale - continued

used for payment of an account balance. This method of payment may not be available to first time buyers.

To the fullest extent permitted by applicable law, the buyer grants us a security interest in the property, and we may retain as collateral security for the buyer's obligations to us, any property and all monies held or received by us for the account of the buyer, in our possession. We also retain all rights of a secured party under the Uniform Commercial Code (which shall mean the New York Uniform Commercial Code, except where the Uniform Commercial Code of another state governs the perfection of a security interest in collateral located in that state), and you agree that we may file financing statements without your signature. If the foregoing conditions or any other applicable conditions herein are not complied with, in addition to all other remedies available to us and the seller by law, we may at our election:

- (a) hold the buyer liable for the full purchase price and any late charges, collection costs, attorneys' fees and costs, expenses and incidental damages incurred by us or the seller arising out of the buyer's breach;
- (b) cancel the sale, retaining as liquidated damages all payments and deposits made by the buyer;
- (c) cancel the sale and/or resell the purchased property, at public auction and/or by private sale, and in such event the buyer shall be liable for the payment of all consequential damages, including any deficiencies or monetary losses, and all costs and expenses of such sale or sales, our commissions at our standard rates, all other charges due hereunder, all late charges, collection costs, attorneys' fees and costs, expenses and incidental damages; and/or
- (d) reveal the buyer's identity and contact details to the seller.

In addition, where two or more amounts are owed in respect of different transactions by the buyer to us, to Bonhams 1793 Limited and/or to any of our other affiliates, subsidiaries or parent companies worldwide within the Bonhams Group, we reserve the right to apply any monies paid in respect of a transaction to discharge any amount owed by the buyer. If all fees, commissions, premiums, hammer prices and other sums due to us from the buyer are not paid promptly as provided in these Conditions of Sale, we reserve the right to impose a finance charge equal to 1.5% per month (or, if lower, the maximum nonusurious rate of interest permitted by applicable law), on all amounts due to us beginning on the 31st day following the sale until payment is received, in addition to other remedies available to us by law.

5. We reserve the right to withdraw any property and to divide and combine lots at any time before such property's auction. Unless otherwise announced by the auctioneer at the time of sale (or, for online-only sales, explicitly stated in the lot description), all bids are per lot as numbered in the catalog and no lots shall be divided or combined for sale.
6. We reserve the right to reject a bid from any bidder, to split any bidding increment, and to advance the bidding in any manner we, as auctioneer, may decide. In the event of any dispute between bidders, or in the event we, as auctioneer, doubt the validity of any bid, we, as auctioneer, shall have sole and final discretion either to determine the successful bidder, re-open the bidding, or to cancel the sale and re-offer and resell the article in dispute. If any dispute arises after the sale, our sales records shall be conclusive in all respects.

We further reserve the right to cancel the sale of any property if: (i) you are in breach of your representations

and warranties as set forth in paragraph 3 above; (ii) we, in our sole discretion, determine that such transaction might be unlawful or might subject Bonhams or the seller to any liability to any third party; or (iii) there are any other grounds for cancellation under these Conditions of Sale.

7. If we are prevented by fire, theft or any other reason whatsoever from delivering any property to the buyer or a sale otherwise cannot be completed, our liability shall be limited to the sum actually paid therefor by the buyer and shall in no event include any compensatory, incidental or consequential damages.
8. All lots in the catalog are offered subject to a reserve unless otherwise indicated in the catalog. The  $\alpha$  symbol next to the lot number denotes no reserve. The reserve is the confidential minimum hammer price at which such lot will be sold and it does not exceed the low estimate value for the lot. If a lot is offered subject to a reserve, we may implement such reserve by bidding on behalf of the seller, whether by opening bidding or continuing bidding in response to other bidders until reaching the reserve. If we have an interest in an offered lot and the proceeds therefrom other than our commissions, we may bid up to the reserve to protect such interest. If any opening or subsequent bid is below the reserve for a lot, the auctioneer (or, for online-only sales, on the close of the lot by Bonhams' online bidding system), may reject such opening bid and withdraw the item from sale. **SELLERS ARE NOT ALLOWED TO BID ON THEIR OWN ITEMS.**
9. Other than as provided in the "LIMITED RIGHT OF RESCISSION" section of these Conditions of Sale with respect to identification of authorship, all property is sold "AS IS" and any statements contained in the catalog or in any advertisement, bill of sale, announcement, condition report, invoice or elsewhere as to period, culture, source, origin, media, measurements, size, quality, rarity, provenance, importance, exhibition and literature of historical relevance, merchantability, fitness for a particular purpose, or physical condition ARE QUALIFIED STATEMENTS OF OPINION AND NOT REPRESENTATIONS, WARRANTIES, OR ASSUMPTION OF LIABILITY. Neither Bonhams nor the seller shall be responsible for any error or omission in the catalog description of any property. No employee or agent of Bonhams is authorized to make on our behalf or on that of the seller any representation or warranty, oral or written, with respect to any property.
10. All purchased property shall be removed from the premises at which the sale is conducted by the date(s) and time(s) set forth herein, and, if applicable, as further specified in the "Buyer's Guide" portion of the catalog. Lots designated with a "W" and associated purchased lots, if not removed promptly following sale, will be transferred to an offsite warehouse at the buyer's risk and expense, as set forth in more detail in the "Buyer's Guide." Purchased property that is permitted to remain onsite at Bonhams' facility must be removed at the buyer's expense not later than 5:00 p.m. local time five (5) business days following the date of the sale. If not so removed, a storage fee of US \$5.00 per lot per day will be payable to us by the buyer beginning at the close of the 14th day following the sale, and we may thereafter transfer such property to an offsite warehouse at the buyer's risk and expense.

Accounts must be settled in full before property will be released. Packing and handling of purchased lots are the responsibility of the buyer and at the buyer's

entire risk, as are the identification, application for, and cost(s) of obtaining any necessary export, import, restricted material (e.g. endangered species) or other permit for such lots.

11. The copyright in the text of the catalog and the photographs, digital images and illustrations of lots in the catalog belong to Bonhams or our licensors. You will not reproduce or permit anyone else to reproduce such text, photographs, digital images or illustrations without our prior written consent. Bonhams and the seller make no representation or warranty as to whether the buyer acquires any copyrights on the purchase of an item of property.
12. Bonhams may, in our discretion, as a courtesy and free of charge, execute bids on your behalf if so instructed by you, provided that neither Bonhams nor our employees or agents will be liable for any error or default (whether human or otherwise) in doing so or for failing to do so. Without limiting the foregoing, Bonhams (including our agents and employees) shall not be responsible for any problem relating to telephone, online, or other bids submitted remotely through any means, including without limitation, any human error, telecommunications or internet fault or failure, or breakdown or problems with any devices or online platforms, including third-party online platforms, regardless of whether such issue arises with our, your, or such third-party's technology, equipment, or connection.

By participating at auction by telephone or online, bidders expressly consent to the recording of their bidding sessions and related communications with Bonhams and our employees and agents, and acknowledge their acceptance of these Conditions of Sale as well as any additional terms and conditions applicable to any such bidding platform or technology.

13. These Conditions of Sale shall bind the successors and assigns of all bidders and buyers and inure to the benefit of our successors and assigns. No waiver, amendment or modification of the terms hereof (other than posted notices or oral announcements during the sale) shall bind us unless specifically stated in writing and signed by us. No act or omission of Bonhams, its employees or agents, nor any failure thereof to exercise any remedy hereunder, shall operate or be deemed to operate as a waiver of Bonhams' rights under these Conditions of Sale. If any part of these Conditions of Sale is for any reason invalid or unenforceable, the rest shall remain valid and enforceable.
14. You accept and agree that Bonhams will hold and process your personal information and may share and use it as required by law and as described in, and in line with Bonhams' Privacy Policy, available online at <http://www.bonhams.com/legals/9945/>. If you desire access, update, or restriction to the use of your personal information, please email [data.protection@bonhams.com](mailto:data.protection@bonhams.com).
15. These Conditions of Sale and the buyer's and our respective rights and obligations hereunder shall be governed by and construed and enforced in accordance with the laws of the State of New York. Any dispute, controversy or claim arising out of or relating to this agreement, or the breach, termination or validity thereof, brought by or against Bonhams (but not including claims brought against the seller by the buyer of lots consigned hereunder) shall be resolved by the procedures set forth in the "MEDIATION AND ARBITRATION PROCEDURES" section of these Conditions of Sale.

# Conditions of Sale - continued

## SPECIAL TERMS AND CONDITIONS FOR WINES AND SPIRITS AUCTIONS

- a. Bidders and buyers must be at least 21 years of age to participate in the auction and have the legal authority to buy, receive and possess the alcoholic beverage lots offered in the sale. Each winning bidder shall present satisfactory legal documentation that he or she is at least 21 years of age. In the case of a purchaser that is a corporation, partnership or similar entity, the person receiving the purchased lots on its behalf must meet the foregoing requirements.
- b. All payments for purchased property must be made directly to Bonhams. Accounts must be settled in full before property will be released. All purchases must be removed from the off-site, third-party storage facility designated in the "COLLECTION OF PURCHASES FROM WINE AND SPIRITS AUCTIONS" section of the Buyer's Guide, where it is stored in climate-controlled conditions, within 30 days of the auction. Bonhams accepts no responsibility or liability for any damage to property that is not collected more than 14 days after the auction. Any property not so collected will incur storage charges, starting on day 15, at the then applicable rates charged by the third-party facility where sold property is stored for post-sale collection by buyers. Such third-party storage facility may charge, and the buyer agrees to pay, storage fees per lot, on a daily or a monthly basis. If any property has not been collected within 30 days from the date of sale, at the option of Bonhams the property may be transferred to and stored at a bonded warehouse the buyer's sole risk and expense, and the buyer agrees to pay all transfer and storage expenses associated therewith.
- c. Packing and handling of purchased lots are the sole responsibility of the buyer. Buyer will bear the cost and risk of any packing, pick-up, shipping, insurance and any applicable taxes thereon. Bonhams assumes no liability for assisting with any packing, shipping or insurance arrangements. Packing and handling arrangements may be available through the third party storage facility where the property is stored for post-sale collection or through other third party service providers. Buyers must arrange for such services directly with the third party provider independently at the buyer's sole risk and expense. Bonhams and the sellers will not be liable for any acts or omissions of any packers or carriers, whether or not recommended by us.
- d. Bonhams makes no representations as to the legal rights of anyone to ship or import alcoholic beverages into or within any state or jurisdiction. Purchasers are required to comply with their respective states' or jurisdictions' regulations regarding the importation, exportation and shipment of alcoholic beverages, and purchasers are solely responsible for the importation, exportation and shipment of alcoholic beverage products purchased. All alcoholic beverage property, however shipped or received, requires the recipient to be in possession of photo identification confirming that he or she is 21 years of age or older. In addition, many jurisdictions prohibit the importation, or limit the quantity, of alcoholic beverages entering such jurisdiction, and some jurisdictions require the purchaser, seller and/or shipper to obtain certain permits or licenses prior thereto. It is the purchaser's sole responsibility to determine whether any such restrictions, limitations or prohibitions are applicable prior to bidding and to obtain any required permits or licenses, and any delay in obtaining or the denial of any such permit or license shall not serve as

the basis for any cancellation or rescission of any purchase made hereunder or any delay in making full payment for the purchase when due.

- e. All Wines and Spirits lots are sold in Massachusetts and title passes to the buyer in Massachusetts. All sales are subject to applicable taxes.

## SPECIAL TERMS AND CONDITIONS FOR COINS AND BANKNOTES AUCTIONS

- a. Bonhams has utilized adjectival, descriptive grading to describe the conditions of coins and banknotes in the catalog rather than the Sheldon numerical scale. Grading is subjective and open to interpretation. Prospective bidders are encouraged to make their own examination of the numismatic lots offered and not rely on any other party's opinion as to grade or other attributes, as opinions differ and grading standards change over time.
- b. Many of the numismatic lots have been graded by third party grading service(s) including but not limited to PCGS, NGC, and/or ANACS. To the extent Bonhams provides such grading information in the cataloging of a lot, it does so without any express or implied warranty or guarantee, and such information's inclusion does not mean that Bonhams or the seller agrees or disagrees with the information that such third party grading service(s) have provided. Bonhams and its sellers shall not be bound by any prior or subsequent opinion or certification (or lack thereof) by any third party grading service, and bidders on numismatic lots hereby acknowledge and agree that any such opinion or certification (or lack thereof) shall not be used as the basis for any attempted rescission of sale. THE BUYER ASSUMES ALL RISKS RELATING TO GRADING, CONDITION, RARITY AND VALUATION OF NUMISMATIC LOTS.
- c. Catalog illustrations of numismatic lots may not be to scale or reflect the depicted items' actual size.

## SPECIAL TERMS AND CONDITIONS FOR ARMS AND MILITARIA AUCTIONS

- a. Certain classifications of firearms require licensures and/or are subject other regulatory restrictions. Prospective bidders are responsible for checking with their local (e.g. state) regulatory authorities regarding any applicable restrictions and/or license/permit requirements before bidding. Each lot offered in the sale will be classified as "Antique Pre-1899," "Curio/Relic," "Modern firearm," or "Modern handgun." Firearms classified as "Antique Pre-1899" do not require any licensing to purchase and can be released directly to the buyer. Firearms classified as "Modern firearm" or "Modern handgun" will only be released to persons possessing a valid Federal Firearms Dealer License. Firearms classified as "Curio/Relic" may be released to persons possessing a valid Federal Firearms Dealer License or persons possessing a valid Federal Firearms Collector of Curios and Relics License. Items that meet the age requirements but have been altered from their original configuration may NOT be delivered on a Federal Firearms Collector of Curios and Relics License. The transfer of certain types of firearms (including without limitation handguns and certain rifles) to residents may be regulated by certain state (including Massachusetts) laws. It is the prospective buyer's responsibility to determine the legality of possession or ownership of any firearms, including transference of such, in his or her state of residence prior to bidding. Additionally, some states have restrictions

on transfers to persons holding a Federal Firearms Collector of Curios and Relics License. If you determine after purchasing a firearm that it is not transferrable in your state, Bonhams will not cancel the sale and you will be responsible for payment in full

- b. Persons holding a valid Federal Firearms Dealer License may take possession of any purchase on the day of the sale upon presenting a signed copy of their Federal Firearms Dealer License provided payment to Bonhams has been made in full. If a person holding a Federal Firearms Dealer License is sending an agent to pick up purchased lot(s), that agent must be a bona fide, paid employee of the company.
- c. If you possess a valid Federal Firearms Collector of Curios & Relics License, any purchased lots that qualify as such may be transferred directly to you at time of pickup. You must provide a signed copy of your current Federal Firearms Collector of Curios & Relics License at time of pickup. A Massachusetts resident presenting a Federal Firearms Collector of Curios & Relics at time of pickup must also present a copy of their valid Massachusetts License to Carry, Firearms Identification Card, or Machine Gun License.
- d. If you are a Massachusetts resident and are the successful bidder on a firearm classified as "Curio/Relic," "Modern firearm," or "Modern handgun" and do not possess a valid Federal Firearms License, you must arrange for the transfer of the firearm from Bonhams to a dealer in Massachusetts holding a Federal Firearms Dealer License of your choice who will then conduct the necessary background check and document the transfer in accordance with Massachusetts law. Any such fees charged by a dealer are solely the responsibility of the buyer.
- e. If you live in a state other than Massachusetts, you must arrange for the shipment of firearms lots classified as "Curio/Relic," "Modern firearm," or "Modern handgun" to a dealer in your state holding a Federal Firearms Dealer License who will then transfer the firearm to you. A holder of a valid Federal Firearms Dealer License who lives in another state is permitted to pick up firearms lots designated as "Curio/Relic," "Modern firearm," or "Modern handgun." A holder of a valid Federal Firearms Collector of Curios & Relics License who lives in another state is permitted to pick up firearm lots designated as "Curio/Relic" at Bonhams' Marlborough office. Some states have restrictions on transfers to Federal Firearms Collector of Curios & Relics license holders. It is the buyer's responsibility to be familiar with all applicable laws and regulations. To purchase with a Federal Firearms Collector of Curio & Relic License, the firearm must be listed as acceptable on the ATF list for collectors of curios, accessible at: <https://www.atf.gov/file/128116/download> and <https://www.atf.gov/file/2026/download>. Buyers are responsible for checking all regulatory authorities regarding any applicable restrictions and/or license/permit requirements before shipping any lot.

## SALES AND USE TAX

New York sales tax is charged on the hammer price, buyer's premium and any other applicable charges on any property collected or delivered in New York State, regardless of the state or country in which the buyer resides or does business. Buyers who make direct arrangements for collection by a shipper who is considered a "private" or "contract" carrier by the New York Department of Taxation and Finance will be charged New York sales tax, regardless of the destination of the

# Conditions of Sale - continued

property. Property collected for delivery to a destination outside of New York by a shipper who is considered a "common carrier" by the New York Department of Taxation and Finance (e.g. United States Postal Service, United Parcel Service, and FedEx) is not subject to New York sales tax, but if it is delivered into any state in which Bonhams is registered or otherwise conducts business sufficient to establish a nexus, Bonhams may be required by law to collect and remit the appropriate sales tax in effect in such state. Property collected for delivery outside of the United States by a freight-forwarder who is registered with the Transportation Security Administration ("TSA") is not subject to New York sales tax.

## LIMITED RIGHT OF RESCISSION

If within one (1) year from the date of sale, the original buyer (a) gives written notice to us alleging that the identification of Authorship (as defined below) of such lot as set forth in the UPPERCASE TYPE heading of the catalog description of such lot (as amended by any saleroom notices or verbal announcements during the sale) is not substantially correct based on a fair reading of the catalog (including the terms of any glossary contained therein), and (b) within ten (10) days after such notice returns the lot to us in the same condition as at the time of sale, and (c) establishes the allegation in the notice to our satisfaction (including by providing one or more written opinions by recognized experts in the field, as we may reasonably require), then the sale of such lot will be rescinded and, unless we have already paid to the seller monies owed him in connection with the sale, the original purchase price will be refunded.

If, prior to receiving such notice from the original buyer alleging such defect, we have paid the seller monies owed him in connection with the sale, we shall pay the original buyer the amount of our commissions, any other sale proceeds to which we are entitled and applicable taxes received from the buyer on the sale and make demand on the seller to pay the balance of the original purchase price to the original buyer. Should the seller fail to pay such amount promptly, we may disclose the identity of the seller and assign to the original buyer our rights against the seller with respect to the lot the sale of which is sought to be rescinded. Upon such disclosure and assignment, any liability of Bonhams as seller's agent with respect to said lot shall automatically terminate.

The foregoing limited right of rescission is available to the original buyer only and may not be assigned to or relied upon by any subsequent transferee of the property sold. The buyer hereby accepts the benefit of the seller's warranty of title and other representations and warranties made by the seller for the buyer's benefit. Nothing in this section shall be construed as an admission by us of any representation of fact, express or implied, obligation or responsibility with respect to any lot. THE BUYER'S SOLE AND EXCLUSIVE REMEDY AGAINST BONHAMS FOR ANY REASON WHATSOEVER IS THE LIMITED RIGHT OF RESCISSION DESCRIBED IN THIS SECTION.

"Authorship" means only the identity of the creator, the period, culture and source or origin of the lot, as the case may be, as set forth in the UPPERCASE TYPE heading of the catalog entry for the lot. The right of rescission does not extend to: (a) works of art executed before 1870 (unless these works are determined to be counterfeits created since 1870), as this is a matter of current scholarly opinion which can change; (b) Chinese, Japanese and Korean paintings and calligraphy (unless, within 21 days of the sale of any such lot, the original buyer gives written notice to Bonhams alleging that the lot is a counterfeit and within ten (10) days after giving

such notice returns the lot to us in the same condition as at the time of sale and demonstrates to our satisfaction that the lot is a counterfeit), as current scholarship in these respective fields does not permit unqualified statements as to Authorship or date of execution; (c) titles, descriptions, or other identification of offered lots, which information normally appears in lower case type below the UPPERCASE TYPE heading identifying the Authorship; (d) Authorship of any lot where it was specifically mentioned that there exists a conflict of specialist or scholarly opinion regarding the Authorship of the lot at the time of sale; (e) Authorship of any lot which as of the date of sale was in accordance with the then generally-accepted opinion of scholars and specialists regarding the same; or (f) the identification of periods or dates of creation in catalog descriptions which may be proven inaccurate by means of scientific processes that are not generally accepted for use until after publication of the catalog in which the property is offered or that were unreasonably expensive or impractical to use at the time of such publication. For purposes of subsections (a) and (b) above, "counterfeit" is defined as a work created with intent to deceive.

## LIMITATION OF LIABILITY

EXCEPT AS EXPRESSLY PROVIDED ABOVE, ALL PROPERTY IS SOLD "AS IS." NEITHER BONHAMS NOR THE SELLER MAKES ANY REPRESENTATION OR WARRANTY, EXPRESS OR IMPLIED, AS TO THE MERCHANTABILITY, FITNESS OR CONDITION OF THE PROPERTY OR AS TO THE CORRECTNESS OF DESCRIPTION, GENUINENESS, ATTRIBUTION, PROVENANCE OR PERIOD OF THE PROPERTY OR AS TO WHETHER THE BUYER ACQUIRES ANY COPYRIGHTS OR OTHER INTELLECTUAL PROPERTY RIGHTS IN LOTS SOLD OR AS TO WHETHER A WORK OF ART IS SUBJECT TO THE ARTIST'S MORAL RIGHTS OR OTHER RESIDUAL RIGHTS OF THE ARTIST. THE BUYER EXPRESSLY ACKNOWLEDGES AND AGREES THAT IN NO EVENT SHALL BONHAMS BE LIABLE FOR ANY DAMAGES INCLUDING, WITHOUT LIMITATION, ANY COMPENSATORY, INCIDENTAL OR CONSEQUENTIAL DAMAGES. IN NO EVENT SHALL THE AGGREGATE LIABILITY OF BONHAMS AND ITS SELLER TO A BUYER EXCEED THE PURCHASE PRICE ACTUALLY PAID FOR A DISPUTED ITEM OF PROPERTY.

## MEDIATION AND ARBITRATION PROCEDURES

- (a) Within 30 days of written notice that there is a dispute, the parties or their authorized and empowered representatives shall meet by telephone and/or in person to mediate their differences. If the parties agree, a mutually acceptable mediator shall be selected and the parties will equally share the fees and expenses of mediation. The mediator shall be a retired judge or an attorney familiar with commercial law and trained in or qualified by experience in handling mediations. Any communications made during the mediation process shall not be admissible in any subsequent mediation, arbitration or judicial proceeding. All proceedings and any resolutions thereof shall be confidential, and the terms governing arbitration set forth in paragraph (c) below shall govern.
- (b) If mediation does not resolve all disputes between the parties, or in any event no longer than 60 days after receipt of the written notice of dispute referred to above, the parties shall submit the dispute for binding arbitration before a single neutral arbitrator. Such arbitrator shall be a retired judge or an attorney familiar with commercial law and trained in

or qualified by experience in handling arbitrations. Such arbitrator shall make all appropriate disclosures required by law. The arbitrator shall be drawn from a panel of a national or international arbitration service agreed to by the parties, and shall be selected as follows: (i) If the arbitration service has specific rules or procedures, those rules or procedures shall be followed; (ii) If the arbitration service does not have rules or procedures for the selection of an arbitrator, the arbitrator shall be an individual jointly agreed to by the parties. If the parties cannot agree on an arbitration service, the arbitration shall be conducted by Judicial Arbitration and Mediation Services, Inc. ("JAMS") or another national or international alternative dispute resolution ("ADR") provider of Bonhams' choice, and the arbitrator shall be selected in accordance with JAMS' Streamlined Arbitration Rules and Procedures or the rules of the other ADR provider selected by Bonhams. The arbitrator's award shall be in writing and shall set forth findings of fact and legal conclusions.

- (c) Unless otherwise agreed to by the parties or provided by the published rules of the arbitration service:
- (i) The arbitration shall occur within 60 days following the selection of the arbitrator;
  - (ii) The arbitration shall be conducted in New York, New York; and
  - (iii) Discovery and the procedure for the arbitration shall be as follows:
    - A. All arbitration proceedings shall be confidential;
    - B. The parties shall submit written briefs to the arbitrator no later than 15 days before the arbitration commences;
    - C. Discovery, if any, shall be limited as follows: (I) Requests for no more than 10 categories of documents, to be provided to the requesting party within 14 days of written request therefor; (II) No more than two (2) depositions per party, provided however, the deposition(s) are to be completed within one (1) day; (III) Compliance with the above shall be enforced by the arbitrator in accordance with New York law;
    - D. Each party shall have no longer than eight (8) hours to present its position. The entire hearing before the arbitrator shall not take longer than three (3) consecutive days;
    - E. The award shall be made in writing no more than 30 days following the end of the proceeding. Judgment upon the award rendered by the arbitrator may be entered by any court having jurisdiction thereof.
- To the fullest extent permitted by law, and except as required by applicable arbitration rules, each party shall bear its own attorneys' fees and costs in connection with the proceedings and shall share equally the fees and expenses of the arbitration.

## LOT SYMBOLS KEY

The lot symbols used in the catalog have the following meanings:

### ❑ No Reserve

Unless indicated by the ❑ symbol next to the lot number (or bearing an explicit statement such as "No Reserve" or "Without Reserve"), which denotes no reserve, all lots in the catalog are subject to a reserve. The reserve is the minimum hammer price that the seller is willing to accept for a lot. This amount is confidential and does not exceed the low estimate value.

### ▲ Bonhams' Ownership Interest in Property Offered at Auction

The ▲ symbol indicates that Bonhams or one of its affiliated companies within the Bonhams Group



# Conditions of Sale - continued

owns the lot in whole or in part or has an economic interest equivalent to an ownership interest in the lot.

## **□ Bidding by Interested Parties**

We will mark the lot with the □ symbol when a party with a direct or indirect interest in the lot who may have knowledge of the lot's reserve or other material information may be bidding on the lot. Such interested parties may be beneficiaries of an estate that consigned the lot or a joint owner of a lot. Any interested party who is recognized as the successful bidder on a lot must pay the purchase price in full and is subject to these Conditions of Sale.

## **○ Guaranteed Property/Third Party Irrevocable Bid**

The ○ symbol indicates that the seller of the lot has been guaranteed a minimum price for its property by Bonhams or by a third party, or jointly by Bonhams and a third party (called third party guarantor). Such guaranteed minimum price may apply only to the lot or on an aggregate basis to all or a portion of the seller's consigned property, which may be offered in one or more auctions. Bonhams and/or any third parties providing a guarantee may benefit financially if the guaranteed property is sold successfully and may incur a financial loss if its sale is not successful. The third party guarantor typically provides an irrevocable written bid on the guaranteed lot prior to the auction at a level that ensures the lot will sell. If there are competing bids at the auction, the third party guarantor may also bid a higher amount than the irrevocable bid submitted. In exchange for sharing or assuming in full this risk, Bonhams may compensate the third party guarantor by paying it a fixed and/or contingent financing fee based on the hammer price achieved. Where the third party guarantor is the successful bidder on the lot, the financing fee for providing the bid may be netted against the full purchase price owing, and in such

case Bonhams will report the purchase price net of such financing fee. Third party guarantors are required by Bonhams to disclose their financial interest to anyone whom they are advising in connection with the guaranteed lot.

## **Ω Import Duty**

The Ω symbol indicates that the lot is subject to US Customs duty or tariff and/or related import fees payable by the buyer as part of the purchase price. Please refer to the Specialist Department managing the auction for details.

## **Y Restricted Materials**

A lot with the Y symbol has been identified at the time of cataloguing as made of or containing certain restricted plant or animal material such as tortoiseshell, coral, whalebone, Brazilian rosewood or certain types of reptilian or other exotic skins, fur or feathers woods that may be subject to import or export restrictions or may otherwise require the granting of one or more export or import licenses or certificates, or that may be subject to similar restrictions regulating intrastate or interstate transport or trade within the United States at the state or federal level, or may be banned from export or import altogether by some countries. Please refer to paragraph 10 in the Conditions of Sale or to the Specialist Department managing the auction for details.

## **Ⓢ Lot Shown with a Display-Only Part**

A lot with the Ⓢ symbol may be pictured or displayed with a component, such as a stand, a watchband, or snuff bottle stopper, that is shown for display purposes only and is not part of the lot being offered for sale. In certain instance, the display-only component may be made of or incorporate restricted materials and may be available for personal pick-up, free of charge (separate from the purchased lot) from the saleroom location where the lot was sold. Please refer to paragraph 10 in the Conditions of Sale or to the Specialist Department managing the auction for details.

## **W Oversized Lot**

The W symbol indicates that the lot is oversized or otherwise such that it must be collected from our designated warehouse.

Please refer to the Offsite Sold Property Storage section of the Buyer's Guide for details.

## **P Premium ("Purple Paddle") Lot Subject to Restricted Bidding**

Lots bearing the "P" symbol will not be available for online bidding, and bidders wishing to register to bid on such lots must do so in advance and may be required to provide a bank letter of reference or other credentials in advance of being permitted to bid on the lot. If you will not be attending the auction in person, contact the Specialist Department managing the auction or Bonhams' Client Service Office at least one business day in advance of the auction date to arrange a telephone bid or an absentee bid.

Lot symbols appear adjacent to the subject lot number in the catalog and are provided as a convenience to bidders; we do not accept any liability for errors or omissions in marking lots.

# Buyer’s Guide

## BUYING AND BIDDING AT AUCTION

Whether you are an experienced bidder or an enthusiastic novice, auctions provide a stimulating atmosphere unlike any other. Bonhams previews and sales are free and open to the public. As you will find in these directions, bidding and buying at auction is easy and exciting. Should you have any further questions, please visit our website at [www.bonhams.com](http://www.bonhams.com) or contact our Client Services Department at Tel: 1-800-959- 4383 (toll free, within the US) or Tel: 1-908-707-0077 (outside the US).

### Catalogs

Before each auction we publish illustrated catalogs. Our catalogs provide descriptions and estimated values for each “lot.” A lot may refer to a single item or to a group of items auctioned together. The catalogs also include the dates and the times for the previews and auctions. We offer our catalogs by subscription or by single copy. For information on subscribing to our catalogs, you may refer to the subscription form in this catalog, call our Client Services Department, or visit our website at [www.bonhams.com/us](http://www.bonhams.com/us).

### Previews

Auction previews are your chance to inspect each lot prior to the auction. We encourage you to look closely and examine each object on which you may want to bid so that you will know as much as possible about it. Except as expressly set forth in the Conditions of Sale, items are sold “as is” and with all faults; illustrations in our catalogs, website and other materials are provided for identification only. At the previews, our staff is always available to answer your questions and guide you through the auction process. Condition reports may be available upon request and are strongly recommended for all intending bidders who cannot view the property in person.

### Estimates

Bonhams’ catalogs include low and high value estimates for each lot, exclusive of the buyer’s premium and tax. The estimates are provided as an approximate guide to current market value based primarily on previous auction results for comparable pieces, and should not be interpreted as a representation or prediction of actual selling prices. They are determined well in advance of a sale and are subject to revision. Please contact us should you have any questions about value estimates

### Reserve

Unless indicated by the ◐ symbol next to the lot number, which denotes no reserve, all lots in the catalog are subject to a reserve. The reserve is the minimum auction price that the seller is willing to accept for a lot. This amount is confidential and does not exceed the low estimate value.

### Auction House’s Interest in Property Offered at Auction

On occasion, Bonhams may offer property in which it has an ownership interest in whole or in part or otherwise has an economic interest. Such property, if any, is identified in the catalog with a ▲ symbol next to the lot number(s). Bonhams may also offer property for a seller that has been guaranteed a minimum price for its property by Bonhams or jointly by Bonhams and a third party. Bonhams and any third parties providing a guarantee may benefit financially if the guaranteed property is sold successfully and may incur a financial loss if its sale is not successful. Such property, if any, is identified in the catalog with a ◐ symbol next to the lot number(s).

### Bidding at Auction

You must be 18 years old or over to bid. At Bonhams, you can bid in many ways: in person, via absentee bid, over the phone, or via Bonhams’ live online bidding facility. Absentee bids can be submitted in person, online, or via email. Irrespective of previous bidding activity a valid Bonhams’ client account is required to participate in bidding activity. You will be required to provide government issued proof of identity, proof of residence, and if you are a company, your certificate of incorporation or equivalent documentation with your name and registered address, proof of your current address, documentary proof of your beneficial owners and directors, and proof of authority to transact. We may also request a financial reference and/or deposit from you

before allowing you to bid. By bidding at auction, whether in person or by agent, by absentee bid, telephone, online or other means, the buyer or bidder agrees to be bound by the Conditions of Sale. Lots are auctioned in consecutive numerical order as they appear in the catalog. Bidding normally begins below the low estimate. The auctioneer will accept bids from interested parties present in the saleroom, from telephone bidders, from online bidders, and from absentee bidders who have left written bids in advance of the sale. The auctioneer (or, for online-only sales, Bonhams’ online bidding system) may also execute bids on behalf of the seller up to the amount of the reserve, but never above it. We assume no responsibility for failure to execute bids for any reason whatsoever.

### In Person

If you are planning to bid at auction for the first time, you will need to register at the reception desk in order to receive a numbered bid card. To place a bid, hold up your card so that the auctioneer can clearly see it. Decide on the maximum auction price that you wish to pay, exclusive of buyer’s premium and tax, and continue bidding until your bid prevails or you reach your limit. If you are the successful bidder on a lot, the auctioneer will acknowledge your paddle number and bid amount.

### Absentee Bids

As a service to those wishing to place bids, we may at our discretion accept bids without charge in advance of auction online or in writing on bidding forms available from us. “Buy” bids will not be accepted; all bids must state the highest hammer price the bidder is willing to pay. Our auction staff will try to bid just as you would, with the goal of obtaining the item at the lowest hammer price possible. In the event identical bids are submitted, the earliest bid submitted will take precedence. Absentee bids shall be executed in competition with other absentee bids, any applicable reserve, and bids from other auction participants. A friend or agent may place bids on your behalf, provided that we have received your written authorization prior to the sale. Absentee bid forms are available in our catalogs, online at [www.bonhams.com/us](http://www.bonhams.com/us), at offsite auction locations and at our Los Angeles, San Francisco and New York galleries.

### By Telephone

We can arrange for you to bid by telephone. To arrange for a telephone bid, please contact our Client Services Department a minimum of 24 hours prior to the sale

### Online

We offer live online bidding for most auctions and accept absentee bids online for all our auctions. Please visit [www.bonhams.com/us](http://www.bonhams.com/us) for details.

In order to bid online in a sale, you must be 18 years old or over and you must register to bid via [MyBonhams.com](http://MyBonhams.com). Once you have registered, you should keep your account details strictly confidential and not permit any third party to access your account on your behalf or otherwise. You will be liable for any and all bids made via your account. Please note payment must be made from a bank account in the name of the registered bidder.

*Online Bidding Registration for Individuals:* Enter your full name, email, residential address, date of birth and nationality and provide a valid credit card in your name which will be verified via Stripe before you are able to bid. If your credit card fails verification, you will not be permitted to bid and you should contact the Client Services Department for assistance. We may in addition request a financial reference and/or deposit from you prior to letting you bid. If you are bidding as agent on behalf of another party, you agree: (i) to disclose this fact to the Client Services Department; (ii) to provide such information as we require to enable us to complete bidder identification and registration procedures (including completing any anti-money laundering and/or anti-terrorism financing checks) on that third party; and (iii) that where your bid is successful, you are jointly and severally liable with that other party for the full amounts owing for the successful bid (whether or not you have disclosed that fact or the identity of the principal). Where you

are the successful bidder for any lot with a hammer price equal to or in excess of US \$10,000, and if you have not provided such documents previously, you will be required to upload or provide to the Client Services Department your government issued photo ID and (if not on the ID) proof of your address before the purchased lot can be released to you. Notwithstanding the foregoing, we reserve the right to request ID documentation from any bidder or buyer and to refuse to release any purchased lot until such documentation is provided.

### Online Bidding Registration for Companies or Other Legal Entities:

You must select the option to set up a business account and then provide your full name, email, residential address, date of birth and the full name of the entity. You must provide a credit card for verification either in your name or the name of the entity but payment must be made from an account in the entity’s name. If your credit card fails verification, you will not be permitted to bid and should contact the Client Services Department for assistance. We may, in addition, require a bank reference or deposit prior to letting you bid. For all successful bids, we require the entity’s certificate of formation/incorporation or equivalent documentation confirming the entity’s name and registered address, documentary proof of each beneficial owner owning 25% or more of the entity, and proof of your authority to transact before the lot can be released to you.

We reserve the right to request any further information from any bidder that we may require in order to carry out any identification, anti-money laundering or anti-terrorism financing checks conducted by us. We may at our discretion postpone or cancel your registration, not permit you to bid and/or postpone or cancel completion of any purchase you may make.

### Bid Increments

For live auctions, Bonhams generally uses the following increment multiples as bidding progresses:

\$50-200.....	by \$10s
\$200-500.....	by \$20/50/80s
\$500-1,000.....	by \$50s
\$1,000-2,000.....	by \$100s
\$2,000-5,000.....	by \$200/500/800s
\$5,000-10,000.....	by \$500s
\$10,000-20,000.....	by \$1,000s
\$20,000-50,000.....	by \$2,000/5,000/8,000s
\$50,000-100,000.....	by \$5,000s
\$100,000-200,000.....	by \$10,000s
above \$200,000.....	at auctioneer’s discretion

For online-only auctions, Bonhams generally uses the following increment multiples as bidding progresses:

\$50-200.....	by \$10s
\$200-500.....	by \$20/40/60/80s
\$500-1,000.....	by \$50s
\$1,000-2,000.....	by \$100s
\$2,000-5,000.....	by \$200/400/600/800s
\$5,000-10,000.....	by \$500s
\$10,000-20,000.....	by \$1,000s
\$20,000-50,000.....	by \$2,000/4,000/6,000/8,000s
\$50,000-100,000.....	by \$5,000s
\$100,000-200,000.....	by \$10,000s
above \$200,000.....	at auctioneer’s discretion

**The auctioneer (or, for online-only sales, Bonhams’ online bidding system) shall have full discretion, as outlined in the Conditions of Sale to split or reject any bid at any time.**

# Buyer's Guide - continued

## Currency Converter

Solely for the convenience of bidders, a currency converter may be provided at Bonhams' auctions. The rates quoted for conversion of other currencies to U.S. Dollars are indications only and should not be relied upon by a bidder, and neither Bonhams nor its agents shall be responsible for any errors or omissions in the operation or accuracy of the currency converter.

## Buyer's Premium

A buyer's premium is added to the winning hammer price of each individual lot purchased, at the rates set forth in the Conditions of Sale. The winning hammer price plus the premium constitute the purchase price for the lot. Applicable sales taxes are computed based on this figure, and the total becomes your final purchase price.

Unless specifically illustrated and noted, fine art frames are not included in the estimate or purchase price. Bonhams accepts no liability for damage or loss to frames during storage or shipment. All sales are final and subject to the Conditions of Sale found in our catalogs, on our website, and available at the reception desk.

## Payment

Payment may be made to Bonhams by cash, checks drawn on a U.S. bank, money order, wire transfer, or by Visa, MasterCard, American Express or Discover credit or charge card or debit card. All items must be paid for within five (5) business days of the sale. Please note that payment by personal or business check may result in property not being released until purchase funds clear our bank.

## Sales Tax

Buyers must pay applicable sales tax. Other state or local taxes (or compensation use taxes) may apply. Sales tax will be automatically added to the invoice if Bonhams is required to collect and remit sales tax in the subject jurisdiction based on our local nexus and applicable law, unless a valid resale number has been furnished. If you wish to use your resale license please contact the Client Services Department for our form.

## Regulated Species Materials

The export of a lot from the United States or import into certain countries may be subject to export or import regulations, licensure and/or other restrictions; in particular, lots containing plant or animal materials such as tortoiseshell, coral, whalebone, Brazilian rosewood or certain types of reptilian or other exotic skins, fur or feathers, irrespective of age or value, may require the granting of one or more export or import licenses or certificates, or may be banned from import altogether by some countries. Moreover, the ability to obtain an export license or certificate does not ensure the ability to obtain an import license or certificate in another country. Lots that contain such regulated species materials may also not be eligible for exportation or for re-importation into the United States. In addition, resales of lots containing certain regulated species materials may be subject to restrictions in some jurisdictions.

Lots noted in the catalog with a "Y" next to the lot number contain one or more such regulated plant or animal materials, however lots containing regulated material may lack the Y notation. It is the buyer's responsibility to investigate any such restrictions and to obtain any relevant export or import licenses. Please note that this process is governed by local authorities and may take considerable time. Regardless of any delay in the obtaining of an export/import license or certificate or denial thereof, purchased lots shall be

paid for in accordance with the Conditions of Sale, and any such delay or denial shall not serve as the basis for cancellation of any sale. Prospective buyers are advised to obtain information from the relevant regulatory authorities regarding export and import restrictions, requirements, and costs prior to bidding.

Prospective buyers should also check with their local (e.g. state) regulatory authorities regarding any local restrictions and/or permit requirements that may apply with respect to purchases of regulated species materials. Certain third-party agents may be available to assist the buyer in attempting to obtain the appropriate licenses and/or certificates. However, there is no assurance that any necessary licenses or certificates can be obtained. Please contact the relevant Specialist Department for a suggested list of shipping agents prior to placing a bid if you are uncertain as to whether a lot is subject to export/import license or certificate requirements or related restrictions.

## COLLECTION OF PURCHASES

Scheduling an appointment and payment in full prior to arrival will facilitate the quick release of your property.

For your convenience, pre-allocated 30-minute collection time slots are available by appointment Monday through Friday between 9am – 4:30pm local time.

If you are sending a third party to collect, please provide details to our Client Services Department prior to your scheduled pickup or we will be unable to release your property.

To schedule collection of purchases:

- **For property from NEW YORK Sales and LOS ANGELES auctions:** please contact our Client Services Department at Tel: 1-800-959-4383 (toll free, within the US) or Tel: 1-908-707- 0077 (outside the US), or via email at [invoices.us@bonhams.com](mailto:invoices.us@bonhams.com).
- **For property from BOSTON Sales and MARLBOROUGH auctions:** please use the online scheduler, available at <https://skinner.appointlet.com/>, or contact our Client Services Department at Tel: 1-508-970-3000 or via email at [bids@bonhamsskinner.com](mailto:bids@bonhamsskinner.com).

For an additional fee, Bonhams may provide packing and shipping services for certain items. If you wish to receive a Bonhams' shipping quote, please indicate this at the time of registration. Carriers are not permitted to deliver to P.O. boxes.

International buyers are responsible for all import/export customs duties and taxes. An invoice stating the actual purchase price will accompany all international purchases.

## Handling and Storage Charges

Storage charges of US \$5 per lot, per day will begin accruing for any lots not collected within 14 calendar days of the auction.

Bonhams reserves the right to remove uncollected sold lots to the warehouse of Door To Door at the buyer's risk and expense. Handling and storage and Full Value Protection fees will apply, as further set forth in the Offsite Sold Property Storage section (below).

## Shipping & Removal

Buyers are to review the Offsite Sold Property Storage section (below) for information regarding lots that will be removed to the offsite warehouse of Door To Door shortly after the sale. These designated lots must be collected by the buyer from Bonhams (at the designated premises where the sale occurred) prior to the day and time designated in the Offsite Sold Property Storage section, or from Door To Door thereafter. If buyers of these designated lots also buy other lots, these lots may also be removed to the warehouse of Door To Door, so all lots remain together and customers can collect or ship from one location. All other items will remain at Bonhams for a period of 14 days, after which time they may be transferred to offsite storage at the buyer's risk and expense.

## Offsite Sold Property Storage

All lots marked with a "W" in the catalogue are oversized and subject to additional storage and shipping as set forth below. Lots not so listed will remain at Bonhams; provided, however, THAT IF BUYERS OF W LISTED LOTS ALSO BUY OTHER NON-LISTED ITEMS, THESE OTHER LOTS WILL ALSO BE REMOVED TO THE WAREHOUSE OF DOOR TO DOOR, so that all lots remain together and buyers can collect their entire purchases from one location. For any questions please refer to the Bonhams Client Services Department.

The transfer of lots to the warehouse of Door To Door is at the buyer's risk and expense. For sold lots removed to Door To Door, there will be transfer and Full Value Protection charges due immediately upon transfer and daily storage charges will begin to accrue five (5) business days after the transfer.

The per-lot charges of Door To Door Services are as follows (plus any applicable sales tax):

## FURNITURE/LARGE OBJECTS

Transfer .....\$75  
Daily storage .....\$10  
Full Value Protection (on Hammer + Premium + tax): 0.3%

## SMALL OBJECTS

Transfer.....\$37.50  
Daily storage.....\$5  
Full Value Protection (on Hammer + Premium + tax): 0.3%

Please note, Door To Door does not accept liability for damage or loss due to negligence or otherwise, exceeding the stated value of such goods, or at its option the cost of repairing or replacing the damaged or missing goods.

## A. NEW YORK Sales (and New York Online Sales).

Unless you are otherwise notified:

- W lots (and additional purchases) from sales occurring on *Tuesdays* and *Wednesdays* will be transferred to offsite storage at Door To Door on the proximate *Thursdays*. You may collect W lots from Bonhams by 5pm Eastern Time on *Wednesdays*. Purchases will be available for collection on *Fridays* of the same week from Door To Door.
- W lots (and additional purchases) from sales occurring on *Thursdays*, *Fridays* and *Mondays* will be transferred to offsite storage at Door To Door on the proximate *Tuesdays*. You may collect



# Buyer's Guide - continued

W lots from Bonhams by 5pm Eastern Time on Mondays. Purchases will be available for collection on *Wednesdays* from Door To Door.

Collections appointments must be booked 24 hours in advance with Door To Door (subject to full payment of all outstanding amounts due to Bonhams and Door To Door).

Address:  
Door To Door Services  
50 Tannery Rd.  
Somerville, NJ 08876

## B. LOS ANGELES Sales (and Los Angeles Online Sales)

- You will be notified in advance of the sale of the date and time of the removal of W lots (and additional purchases) to the Door To Door warehouse. Please be advised that removal may occur the day following the day of the sale.

Collections appointments must be booked 24 hours in advance with Door To Door (subject to full payment of all outstanding amounts due to Bonhams and Door To Door).

Address:  
Door to Door Services  
6280 Peachtree St.  
Commerce, CA, 90040

**For more information regarding storage, shipping, or collection from Door To Door please contact Door To Door directly at [auctions@dtusa.com](mailto:auctions@dtusa.com).**

### Payment

Payments for purchased lots must be made directly to Bonhams. Door To Door will not release property unless the buyer has paid Bonhams in full. All charges for handling and storage due to Door To Door must be paid by the time of collection from their warehouse. Payment may be made by cash, check, or credit card. Please contact Door to Door in advance to ascertain the amount due.

Lots will only be released from the Door To Door warehouse upon production of a "Release Order" obtained from the Cashier's Office at Bonhams.

The removal/storage and/or shipment by Door To Door of any lots will be subject to their standard Conditions of Business, which can be found at <https://www.dtdusa.com/terms-and-conditions> and are available upon request from the Bonhams Client Services Department or from Door To Door directly.

## COLLECTION OF PURCHASES FROM WINES AND SPIRITS AUCTIONS

All alcoholic beverage property, however collected, shipped or received, requires the recipient to be in possession of photo identification confirming that he or she is at least 21 years of age.

Subject to the terms set forth in this section and in the Conditions of Sale, we will make your purchase(s) available for collection in a manner that is commercially reasonable and facilitates the safe handling of the property. The inherent nature of fine wine and spirits requires that due care be taken in storage and handling. We request your partnership in making sure no harm arises during storage or collection. Bottles that are old

or unusually shaped need to be collected in person. We shall have professional discretion when the circumstance arises.

### Collection

Full payment must be received and processed by Bonhams following the close of the auction, prior to release of any purchases.

All purchases must be paid for and removed from Gordon's premises within 30 days of the auction at which they were purchased. Any property not collected within 14 days of the auction in which it was purchased will be subject to storage charges at the then applicable rates charged by Gordon's starting on day 15 following the auction. The buyer agrees to pay such storage charges which may be calculated and invoiced per lot on a daily or monthly basis. Any applicable payments to Gordon's or other designated third party shipper must be paid for in full prior to the release of property.

All purchases must be collected from climate-controlled, off-site storage at the location designated below (unless otherwise noticed to you in writing after the auction). Collection is available only by prior appointment at:

Gordon's Fine Wines  
Baker's Best  
150 Gould Street  
Needham, MA 02494

Please schedule your collection with Gordon's Fine Wines ("Gordon's") directly using the automated scheduler (included with your payment confirmation email which you will receive from Bonhams) at least three (3) business days in advance of your desired collection appointment day. For questions please contact [wine@bonhams.com](mailto:wine@bonhams.com) or [staff@gordons.com](mailto:staff@gordons.com). Contact [staff@gordons.com](mailto:staff@gordons.com) for additional storage or delivery services.

Full payment of all applicable charges must be received prior to release of any purchases. Purchased property will only be released to those over 21 years of age. Valid government issued proof of age will be required. For any third-party collections (i.e. collection by the buyer's authorized agent), an Authorized Release Form must be signed by the buyer of record and submitted to Gordon's prior to collection.

### Local Delivery

As an ancillary, third-party service, subject to availability, buyers may independently engage Gordon's directly for the packing and delivery of purchases inside Route 495 for a fee. Deliveries are generally available Monday through Friday during normal business hours. All costs associated with delivery must be paid to Gordon's directly. Buyers must arrange for such services directly with Gordon's (or any other the third party service provider of buyer's choice). Such services shall be independent of Bonhams, and shall be solely at the buyer's risk and expense. Bonhams will not be liable for any acts or omissions of any packers or carriers, whether or not recommended by us. Such packers or carriers may carry their own insurance and any claim for lost or damaged property should be addressed directly to them. Purchases will only be delivered to, and must be signed for by an individual who is no less than 21 years of age, and presents satisfactory age identification.

### Shipping

Buyers are required to comply with their respective states' or jurisdictions' regulations regarding the importation, exportation and shipment of alcoholic beverages. Buyers are solely responsible for the

importation, exportation and shipment of alcoholic beverage products purchased. Many jurisdictions prohibit or limit the importation of alcoholic beverages, and some jurisdictions require the buyer, seller and/or shipper to obtain certain permits or licenses prior thereto. It is the buyer's sole responsibility to determine whether any such restrictions, limitations or prohibitions are applicable prior to bidding and to obtain any required permits or licenses.

It is the buyer's sole responsibility to collect purchased property or to make independent arrangements for collection and delivery service, and to ensure that such service provider is duly licensed or permitted to transport wine and/or spirits, as the case may be, to the relevant destination. Such third party services shall be independent of Bonhams, and shall be solely at the buyer's risk and expense. Bonhams and the sellers will not be liable for any acts or omissions of any packers or carriers, whether or not recommended by us. Such packers or carriers may carry their own insurance and any claim for lost or damaged property should be addressed directly to them.

# Auction Registration Form

(Attendee / Absentee / Online / Telephone Bidding)

Please circle your bidding method above.

<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
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**Paddle number (for office use only)**

**General Notice:** This sale will be conducted in accordance with Bonhams Conditions of Sale, and your bidding and buying at the sale will be governed by such terms and conditions. Please read the Conditions of Sale in conjunction with the Buyer's Guide relating to this sale and other published notices and terms relating to bidding. Payment by personal or business check may result in your property not being released until purchase funds clear our bank. Checks must be drawn on a U.S. bank.

**Notice to Absentee Bidders:** In the table below, please provide details of the lots on which you wish to place bids at least 24 hours prior to the sale. Bids will be rounded down to the nearest increment. Please refer to the Buyer's Guide in the catalog for further information relating to instructions to Bonhams to execute absentee bids on your behalf. Bonhams will endeavor to execute bids on your behalf but will not be liable for any errors or non-executed bids.

**Notice to First Time Bidders:** New clients are requested to provide photographic proof of ID - passport, driving license, ID card, together with proof of address - utility bill, bank or credit card statement etc. Corporate clients should also provide a copy of their articles of association / company registration documents, together with a letter authorizing the individual to bid on the company's behalf. Failure to provide this may result in your bids not being processed. For higher value lots you may also be asked to provide a bankers reference.

**Notice to online bidders:** If you have forgotten your username and password for [www.bonhams.com](http://www.bonhams.com), please contact Client Services.

**If successful**

I will collect the purchases myself ☐  
Please contact me with a shipping quote (if applicable) ☐  
I will arrange a third party to collect my purchase(s) ☐

**Please email the completed Registration Form and requested information to:**

Bonhams Client Services Department  
580 Madison Avenue  
New York, New York 10022  
Tel +1 (212) 644 9001  
[bids.us@bonhams.com](mailto:bids.us@bonhams.com)

# Bonhams

Sale title: Fine Japanese and Korean Works of Art		Sale date: March 20, 2025	
Sale no. 30801		Sale venue: New York	
<b>General Bid Increments:</b>			
\$10 - 200 .....by 10s		\$10,000 - 20,000 .....by 1,000s	
\$200 - 500 .....by 20 / 50 / 80s		\$20,000 - 50,000 .....by 2,000 / 5,000 / 8,000s	
\$500 - 1,000 .....by 50s		\$50,000 - 100,000 .....by 5,000s	
\$1,000 - 2,000 .....by 100s		\$100,000 - 200,000 .....by 10,000s	
\$2,000 - 5,000 .....by 200 / 500 / 800s		above \$200,000 .....at the auctioneer's discretion	
\$5,000 - 10,000 .....by 500s		The auctioneer has discretion to split any bid at any time.	
Customer Number		Title	
First Name		Last Name	
Company name (to be invoiced if applicable)			
Address			
City		County / State	
Post / Zip code		Country	
Telephone mobile		Telephone daytime	
Telephone evening			
Telephone bidders: indicate primary and secondary contact numbers by writing ① or ② next to the telephone number.			
E-mail (in capitals) _____			
By providing your email address above, you authorize Bonhams to send you marketing materials and news concerning Bonhams and partner organizations. Bonhams does not sell or trade email addresses.			
I am registering to bid as a private client <input type="checkbox"/>		I am registering to bid as a trade client <input type="checkbox"/>	
Resale: please enter your resale license number here _____ We may contact you for additional information.			

SHIPPING	
Shipping Address (if different than above):	
Address: _____	Country: _____
City: _____	Post/ZIP code: _____

**Please note that all telephone calls are recorded.**

Type of bid (A-Absentee, T-Telephone)	Lot no.	Brief description (In the event of any discrepancy, lot number and not lot description will govern.) If you are bidding online there is no need to complete this section.	MAX bid in US\$ (excluding premium and applicable tax) Emergency bid for telephone bidders only*

**You instruct us to execute each absentee bid up to the corresponding bid amount indicated above.**

\* Emergency Bid: A maximum bid (exclusive of Buyer's Premium and tax) to be executed by Bonhams only if we are unable to contact you by telephone or should the connection be lost during bidding.

BY SIGNING THIS FORM YOU AGREE THAT YOU HAVE READ AND UNDERSTAND OUR CONDITIONS OF SALE AND SHALL BE LEGALLY BOUND BY THEM, AND YOU AGREE TO PAY THE BUYER'S PREMIUM, ANY APPLICABLE TAXES, AND ANY OTHER CHARGES MENTIONED IN THE BUYER'S GUIDE OR CONDITIONS OF SALE. THIS AFFECTS YOUR LEGAL RIGHTS.

Your signature:

Date:

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**AUCTIONEERS SINCE 1793**